

LITUANUS

LITHUANIAN COLLEGIATE QUARTERLY

Aspects of Soviet Colonialism

by VACLOVAS SIDZIKAUSKAS

Lithuanian and Latin

by Dr. ANTANAS KLIMAS

Lithuanian Ethnographical Studies

by ANTANAS MAŽIULIS

V. K. Jonynas — a Master of Wood Engraving

by ALEKSIS RANNIT

Our Literature in Exile

by JULIUS KAUPAS

Two Fliers — Darius and Girėnas

by KĘSTUTIS SKRUPSKELIS



V. K. JONYNAS

HORSE TEAM IN AUTUMN
Wood engraving, 1936

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THE BARBARIAN IS AT THE GATE

New Yorkers driving away for the weekend are passing by a group of 18 Hungarians who are picketing the offices of the Soviet U. N. delegation. The two groups of people, although only an arm's length away from each other, are worlds apart. The minds of those on the picket line are a searing wound, an outcry against the genocide in their native land. The thoughts of those inside the cars revolve around swimming and fishing, baseball and barbecues. Don't they live in a society in which political terror is unknown, where opposition leaders retire in this world but not into the other one? True, the people in the cars are vaguely aware that dark deeds are being perpetrated. But that is happening "somewhere in Hungary" or "somewhere in Lithuania" — on different planets. So the cars speed on, the passers-by rush along, and the handful of Hungarians go home with broken spirits.

MEANWHILE, THE BARBARIAN IS STANDING RIGHT AT THE GATE

The possibility arises that Khrushchev would visit New York. A local newspaper canvasses a cross-section of New Yorkers on their opinions about such a visit. Some say it would do him good to see how nice we've got it here; others express concern that "minority" groups might try to harm him. None voice indignation or mention being repelled by the idea of the greatest living mass-murderer setting foot on this land.

THE BARBARIAN, MEANWHILE, SMILES DERISIVELY AND KNOCKS AT THE GATE

A group of Soviet Communist Party informers and supervisors, who are working their way through college, sit at a table in Columbia University and answer questions put forth by a group of American students. Their answers, carefully memorized at home, have nothing personal about them; the men and women transmitting their official monotony perform a function of sound machines only. Yet wide-eyed American newspapermen call these sound machines "representatives of Soviet youth." And the American students are questioning them as such, politely and curiously. Yet indignation does not ring in their questions; indignation about a system which had exhibited bodies of slain Lithuanian student-guerillas on market places, and the tanks of which were mowing down Hungarian students on the streets of Budapest. Can one be polite to a philosophy which has but two models in mind while developing their young ones: parrots and automatons? Respecting one's guest is, of course, obligatory, but respecting a tyranny which they represent and advertise is nothing but a sad lack of self-respect.

THE BARBARIAN, MEANWHILE, ARROGANTLY CHARGES THAT HE IS BEING MALIGNED AND MISUNDERSTOOD. HE WAVES ENDLESS LETTERS, BRANDISHES MISSILES AND KICKS AT THE GATE IMPATIENTLY

Thornton Wilder had said once something to the effect that America would have to suffer deeply as a nation before it could really reach maturity. It is a phrase fertile with discussion material. Suffice to say that, even if suffering is spared to them, America and Americans can prove their maturity by their awareness of the great issues of to-day and a passionate involvement in them.

In the global struggle of our time, the United States of America, is leader of the so-called free world which professes to uphold and defend the principles of Western civilization. One of the main tenets of that civilization is the inherent worthiness and dignity of the individual. This is where our world differs basically from the ant society of Khrushchev and Mao. If the people of this great and affluent country would ever forget how to be indignant and how to feel pain when pain and death is inflicted to their brothers in Lithuania, Hungary, Poland or somewhere else; if Americans would cease being militant in matters of justice and liberty — then the decay would have set in. Once one starts being a vague pacifist with regard to one's innermost soul and life-blood, one ends by obtaining the peace of the graveyard.

THE BARBARIAN KNOWS IT. AND HE IS ALREADY FORCING THE GATE

SOVIET COLONIALISM

SOCIAL AND CULTURAL ASPECTS

VACLOVAS SIDZIKAIUSKAS

For the last few years the Assembly of Captive European Nations (ACEN) has been a vivid reminder of Soviet aggression. The Assembly, composed of democratic representatives of nine countries at present subjugated by Soviet Russia: Albania, Bulgaria, Czechoslovakia, Estonia, Hungary, Latvia, Lithuania, Poland, and Romania, continuously seeks keener awareness in the free world of the deep wound inflicted upon the body and conscience of Europe by the Soviet brutality. The Assembly does not advocate any kind of social, political or economical privileges but aims solely at the restoration of national independence and democratic way of life to these nine nations.

In April, 1958, the ACEN held its Fourth Special Session at Strasbourg, France. At the Third Plenary Meeting of the session Vaclovas Sidzikaiuskas read a comprehensive report on Soviet Colonialism. LITUANUS here presents an excerpt of this paper covering social and cultural aspects.

SOCIAL ASPECTS

The first and most striking characteristic of Soviet social policy in the captive nations is the pitiless exploitation of all workers, whether industrial, laborer, peasant, or white collar worker.

The State, or its agencies, is the sole employer in the Communist system. Any individual, therefore, who wants to earn a living must become the serf of the government and is compelled to accept the hard, often inhuman working conditions imposed by this employer with respect to work norms, wages, pensions, etc.

In addition to those workers and salaried employees who are hired under so-called "bargaining conditions," an immense number of persons have been recruited into the labor force by force. They are alleged "delinquents" and "political criminals" who are considered guilty of opposing and resisting the newly imposed social order and who, under the authority of loosely worded laws, have been completely at the mercy of the state. Thus, millions of people work at forced labor in prisons, labor camps, concentration camps and on public works projects, the luckier ones in their own country, many others in Russia whither they have been deported.

The Polish law of April 19, 1950, on "Socialist Labor Discipline," the Albanian Penal Code of 1952, the Romanian Labor Code of 1950, the Hungarian Decree 1/195/III 19 BM and the Soviet Penal and Corrective Labor Codes (text 225, section 33) as applied in the Baltic States, have provided the legal bases for the Communist authorities to imprison people in forced-labor institutions. These actions constitute flagrant violations of the Convention on the Abolition of Forced Labor which

the Soviet Union and the countries dominated by her have signed and ratified.

The deportations of indigenous population carried out by the Soviet occupation power from the several captive countries and the transporting of young farmers, ostensibly volunteers, to the Asian parts of the USSR, constitute a deliberate policy of destruction of all national feeling and loyalty.

The condition of the peasants on the Sovkhozes and Kolkhozes, who are held in virtual serfdom, contradicts Article 4 of the Universal Declaration of Human Rights, which declares that "No one shall be held in slavery or servitude," and violates even the Soviet Penal Code, which provides penalties for servitude in Articles 30 and 59.

The worker has no right to choose the type or place of employment according to his aptitudes, his experience, let alone his wish, but is rather obligated to work in the enterprise to which he has been assigned. This simultaneously involves a system of forced domicile.

In Lithuania, Latvia, Estonia, in the Eastern provinces of Poland and in Bessarabia, the Soviet Edict of April 15, 1956 (Sections 4010 and 13-23) establishes restrictions on change of employment in business and in industry.

Work norms are fixed by commissions composed of so-called specialists, engineers, technicians, State officials or members of planning commissions. The commissions do not include representatives of the workers. The result is that the work norms are established in the interest of fulfilling the usually exaggerated State production plans, and do not take into consideration the physical capacities of the workers, thus subjecting them to inhuman exploitation.

As a consequence of the manner in which the work norms are established, workers are unable to fulfill the norms and therefore receive wages far below the minimum required for a decent standard of living.

While the Labor Codes may provide for an eight-hour work-day special decrees and administrative rulings constantly modify the law, institute special brigades, impose "voluntary" extra work without pay, etc.

In 13 years of despotic rule, the Communist regime has been unable to establish a stable tariff of wages. The many commissions that deal with work norms and wages continually change the rules and justify the resulting confusion with the claim that they are still in an "experimental period." The real explanation is the internal contradiction of the system. On the one hand it wants to establish work norms and wage tariffs on a rigorously "scientific" basis, but on the other hand, it is tied to the instability of an economy that is subject to technological change, Soviet requirements, and general economic conditions.

The situation is aggravated by the fact that the labor unions are mere tools in the Communist party. They do not represent the workers, let alone their interests; they have no freely elected leaders. Their role is to wield police authority to assure the discipline in the workers and to spur the fulfillment of production plans.

The collective bargaining contracts are of course, a fiction, so long as they are negotiated between directors of enterprises and labor union leaders, who are all appointed by the Communist Party.

The workers have no right to strike and are thus deprived of the one basic weapon for fighting for their legitimate claims.

The best negative proof of the foregoing was rendered by the Hungarian revolution, when the true representatives of the workers formed Workers' Councils. They immediately abolished the exploitative system of work norms and performance wages and replaced it by a system of time wages. After the Revolution had been put down, the Workers' Councils were, of course, promptly abolished.

Housing is rationed and is allocated not according to need but on the basis of the political criterion of devotion to the Party. Those who do not meet these criteria live in housing that is insufficient for a normal family life and often leads to an atmosphere of promiscuity. Statistics show that the housing construction is inadequate for the increase in the population; existing buildings are in a deplorable state of disrepair; the number of dilapidated and uninhabitable buildings rises each year. In such a situation it is to be expected that living conditions are unhygienic and that public health is endangered.

In an address to the Albania People's Assembly on June 17, 1956, Enver Hoxha, Secretary General

VACLOVAS SIDZIKAUSKAS, at present the Lithuanian delegate to the ACEN where he is also the chairman of the ACEN Political Committee, was Envoy Extraordinary and Minister Plenipotentiary of Lithuania in Berlin, Bern, Vienna, Budapest, London, and de Haag, also Lithuania's delegate to the League of Nations and agent of The Lithuanian Government at the Permanent Court of International Justice at de Haag. After occupation of Lithuania by USSR, was active in Resistance movements and also prisoner of the Nazi Concentration Camp in Auschwitz, Germany. Since 1951 chairman of the Committee for a Free Lithuania in New York.

of the Albanian Communist Party, conceded that any improvement of living conditions had been confined by and large to the upper strata of industrial labor and Communist officials.

The forced export of food supplies to the Soviet Union and various Asian countries, together with the substandard wages paid to workers in the captive countries, has resulted in an undernourished and unhealthy population. For example: The incidence of tuberculosis among the population of Albania has risen from 1.5% in 1938 to 14.5% in 1956.

The most important social cell, the family, is suffering from the onslaught of a combination of factors; the food shortage usually makes it essential that both parents work and hence results in lack of proper care for the children; inadequate and unsanitary housing accommodations have led to a life of quasi-promiscuity; the lack of religious freedom has brought about a weakening of morality; the regime of terror is a continuous demoralizing factor. Family life is therefore threatened with disintegration.

The authority of parents has been replaced by that of the Party. Children are taught to denounce their parents, parents to denounce their children, friends their friends, and colleagues their colleagues. Everyone is threatened with punishment for failure to report political deviation. Under such conditions, all the moral rules adopted by the civilized world are in danger of destruction.

Article 11 of the Universal Declaration of Human Rights prohibits punishment of offenses not specified by law. Nevertheless, the Romanian Decree No. 187 of April 29, 1949, still in effect, states that: "Actions considered to be endangering society are punishable even if not specially mentioned as offenses in a provision of law." Similar provisions are in force in other captive European countries.

Police terror, the absence of just laws, and the violations of all standards of order and justice tend to corrupt the moral sense. The presence of foreign troops and agents who wield power not only over the people but also over the so-called national rulers is an additional demoralizing element.

CULTURAL ASPECTS

The development of every national culture is dependent upon its inherited traditions but it is profoundly affected by the progress and by the dynamic character of the society that is its bearer. All the achievements of mankind are reflected in national cultures and bear the imprint, marked or subtle, of their particular cultural provenance. A national culture can survive and remain creative only if it is capable of assimilating the cultural influences of other nations without succumbing to them or being completely absorbed by them.

In relation to the captive nations it has been the Kremlin's persistent policy to impose its own culture upon its subject countries to the detriment of indigenous culture life.

Just as Communist political subjugation and economic exploitation constitute total war upon the freedom and wealth of its subject peoples, so the Sovietization of culture constitutes total war upon their spiritual life. The captive peoples are being forced to accept Communist atheism and dialectic materialism. They are being made to acquire and teach ideas about the human being and his dignity, about truth and morality, freedom and democracy, attitudes toward religious traditions and national customs, national independence and relations among nations that are completely alien to their accustomed modes of thought. Even foreign and debased literary and artistic styles are being imposed upon them.

This cultural coercion is a flagrant violation of the freedom of the national cultures of Central and Eastern Europe which have their roots in Western civilization, just as it flouts the Universal Declaration of Human Rights, which asserts that "everyone has the right freely to participate in the cultural life of the community."

The puppet regimes of captive Europe have been spending enormous sums of money for what they call the promotion of the arts, science and folklore — for "bringing culture to the masses." Whatever the results of this effort, the Communist assertions about its effects are as extravagant as their expenditures. A case in point is the Communist claim of having "wiped out illiteracy" by compulsory and universal education, even though schooling was compulsory in the entire area long before the Communist occupation, and illiteracy was either non-existent or on its way out — without terror and oppression. In any case the so-called achievements of the Communist cultural campaign must remain limited to the outward trappings of culture; under the Communist system the basic condition for genuine cultural growth — the free development of the creative spirit — is entirely absent.

Whether in Albania, Bulgaria, Czechoslovakia, in Estonia, Hungary, in Latvia, Lithuania or in Romania, the Soviets have applied one and the same basic formula to the cultural life of their subject peoples, namely that of a culture which

must be "national in form, Socialist in content," in the words of the Soviet jargon. The experience of the captive nations of Central and Eastern Europe conclusively proves that "national in form" means nothing save the preservation of the national language and of some popular traditions and customs; but that "Socialist content" means the displacement of the national culture by the doctrines of Russian Communism and the glorification of Russian culture. In a particular context, "Socialist content" may be defined as dialectical materialism, as Marxism-Leninism, as people's democracy, or as "Socialist realism"; whatever the jargon, it means but the policies and ideas of the Kremlin's ruling clique and its determination to impose a foreign system of thought upon the cultural life of the captive nations. The cultural policies of the Kremlin are sole and binding criteria for all scientific, literary, artistic, and educational effort. Therefore all of cultural life in the captive countries of Central and Eastern Europe, their national traditions, their ideas of national freedom and independence, freedom of thought and conscience, freedom of education, freedom to share in the cultural life, are tortured but fit the Procrustean bed of the Kremlin's pattern. But passive consent is never enough: writers, composers, painters, actors, educators, and other intellectuals are expected to preach the Communist gospel and to make the content and style of their creative output conform to prevailing standards of "Socialist realism"; in other words, to display not actual reality, but the theoretical reality of Communist propaganda. In the Communist universe, all activity must have social utility, and the function assigned to culture is to educate the Soviet man. Thus, not only are the characteristics of the national culture being systematically destroyed, but creative men themselves are being turned into tools of the Soviet system. Parents are denied the right to guide the education of their children. Teachers are denied the basic requisite of education — the right to teach the truth. Writers, painters, and composers are restricted in the choice of their subjects, styles, and methods.

Lenin declared that "no one can remain impartial to what happens to his class, not rejoice in its victory, not deplore its failures, not feel in his heart indignation against the enemies who obstruct the evolution of his class by spreading backward ideas." And the Kremlin's puppets in Romania have applied this dictum to the spiritual life of a captive nation: "The working class must conquer not only political and economic positions hitherto in the hands of exploiters, but it must strive at the same time to destroy capitalistic beliefs in men's minds. **Red hot iron must burn out all the rot planted in people's minds by centuries of capitalist slavery.**" What is demanded here is the complete severance of all ties with the national heritage and the forcible imposition of the Soviet culture. For over a decade, the "red hot

iron" of cultural sovietization has been trying to "burn out" the national identity of subjugated peoples from the Gulf of Finland to the Adriatic Sea.

The intensity of the sovietization of culture varies according to country, time, and field of cultural activity. At one time, certain cultural disciplines are subjected to stronger efforts at sovietization while others are less affected. In some captive countries, sovietization proceeds more brutally and aggressively than in others. Yet, in all Soviet-dominated countries, the sovietization of culture is an integral part of the Communist system.

1. Sovietization of Education

In the free world, education aims at the development of the intellectual, religious, artistic, and other faculties of human beings. The highest aim of Soviet education is to achieve a "technically trained individual, an active and hardened builder of Communist society." This aim is systematically pursued. Yet, the recent Polish and Hungarian revolutions have cast doubt upon the success of the Soviet attempt to win over the minds of men. It was especially the youth of those countries that manifested the hardest anti-Soviet resistance.

The educational influences that operate in the free world are manifold. They include society, family, church, and schools. In the Soviet system, the Communist Party has a monopoly as an educational factor — to it family, schools, and society are subservient.

In the Communist system, the family's educational influence is minimized. In violation of the Universal Declaration of Human Rights which guarantees that "parents have a prior right to choose the kind of education that shall be given to their children" (Art. 27), parents in the captive European countries are denied this right. Even parents who are opposed to the Soviet system are indoctrinated through friendly conversations and lectures, and if necessary even through intimidation and threats.

It is important to remember that the low standard of living in the captive countries usually forces both husband and wife to work. While in the USA, women constitute only 25 per cent of the work force, in the Soviet system the number of working men and women is about equal. Thus, the family's (especially the mother's) educational influence upon the children is virtually eliminated.

The educational influence of religion, as the instiller of responsibility before God and one's conscience, is, of course, entirely absent in the Soviet system. Youth is made to feel responsible only to the Communist Party. Even in this post-Stalin era of peaceful coexistence, religious influence in education has been eliminated as far as possible in all the captive European countries. Nearly all — and in some countries, all — private and religious

schools and educational institutions have been nationalized. In Hungary, for instance, only twelve are left out of about 4600 schools once sponsored by the Catholic Church and even in these the teaching of Marxism-Leninism is compulsory. The Central Committee of the Lithuanian Communist Party resolved on December 4, 1957, "to draw special attention... to the education of students in the spirit of scientific-materialist ideology," and "to exclude every appearance of the influence of an adverse ideology."

Social groups have always played an important part in the education of youth. In the Soviet system, youth finds its social education exclusively in Communist organizations. In the very beginning of the Soviet domination of Central and Eastern Europe, all religious, liberal, and socialist organizations were disbanded, down to boy and girl scout associations. Only two youth organizations are in existence in the Soviet-enslaved countries: "Lenin's Young Pioneers," to which youngsters of both sexes belong, up to the age of 14 and "Lenin's Communist Youth Union," (Komsomol) which includes youngsters from 14 to 25 years of age. Every Pioneer promises "to live, learn, and fight in accordance with the teaching of the great Lenin and the Communist party." The primary goal of Pioneers and Komsomols is to promote wherever possible the sovietization of all aspects of life.

The school systems in all Soviet-dominated countries are alike. They consist of kindergarten, grade schools, junior high schools, high schools, various technical institutes and other institutions of higher education. The humanities are very much neglected in preference to technical training. One of the principal campaigns in the process of educational Sovietization has been the so-called "polytechnization" of schools whose aim is the training of engineers and technicians. After all, Communism does not need thinkers: the leadership is in the hands of the Communist Party; all it needs is technicians to carry out its projects.

As a result of "polytechnization," the standards of general education in captive European countries are far lower than in the free world.

Perhaps the worst of the sovietization of schools are the universal introduction into the educational process of Communist atheism and the falsification of history. It is the duty of every Communist teacher to make so-called "scientific atheism" part of every subject. "Communist education is anti-religious education," rightly states the encyclopedia of captive Latvia. Characteristically, the government maintains four institutes of Marxism-Leninism in captive Latvia.

As part of the russification of schools and the universal glorification of Russian culture, textbooks are translated from Russian or old ones "corrected" so as to prove that all great discoveries and inventions — such as electricity, telegraphy, atomic energy, etc., have come from Russia. All textbooks extol the achievements of the USSR and



V. K. JONYNAS

LITHUANIAN FREEDOM FIGHTER
Lithograph, 1951

Higher education in the Soviet-enslaved countries has suffered a similar process of sovietization as the primary and secondary schools. There is compulsory teaching of Marxism-Leninism as a subject, besides the ideological coloration given to every other branch of learning. Marxism-Leninism fills all student newspapers, posters and bulletins. There are departments in Russian Studies at all institutes of higher education. The university libraries contain special Russian sections which the students must use in their studies. Many Russian professors have been appointed.

2. Sovietization of National History

"We strive to study history on the basis of the sole scientific conception which is that of Marx, Lenin, and Stalin," the Romanian Communist academician M. Roller has stated. The histories of Central and Eastern European nations, rewritten in this light, abound in grossly arbitrary assertions and manifest falsehoods. The period of their independence is represented as characterized by misery and poverty and as a period of slavery for the working class.

The rewritten history of Bulgaria boasts that the Russians brought literacy to all Slavic peoples, even though no literacy would have been possible without the alphabet which the Bulgarians St. Cyril and Methodius gave to the South-Eastern Slavic peoples, including the Russians themselves.

The Czechoslovak Republic under Masaryk is represented as a reactionary fascist state. This falsification goes so far as to assert that the creation of Czechoslovakia was the consequence of the great October Socialist Revolution rather than the efforts of the Western Powers and the help of Western statesmen after World War I.

The rewritten history of Estonia pretends to a long friendship between the Estonian and Russian peoples, in spite of the established fact that Russia has initiated about 40 wars in its history to extend its domination over Estonia.

All the great events in Romanian history are either ignored, interpreted as due to the generosity of Russia, or the doing of the alleged forefathers of the Communist movement. The brutal Soviet ultimatum to Romania of June 1940 is explained as being the result of a conflict between Romania and the USSR that "originated in Romania's armed intervention against the Soviets in 1918."

National uprisings in Poland against the Russian occupation in the 18th and 19th centuries are represented as revolts of the proletariat against the Czarist system.

The most impudent Soviet corruption of Lithuanian history is that the Lithuanian nation "was

of the Soviet system, and necessarily distort historical facts. The study of the Russian language is made compulsory, in some captive countries from the second in others from the fourth grade of primary school. The compulsory teaching of the Russian language and of the history and geography of the USSR severely limits the hours available for the study of the native language and literature, history and geography.

Educators in Soviet-enslaved European countries who refused to become obedient tools of the Soviet system suffered dismissal and worse, and a large part of the teaching staff was changed. About 60 per cent of all teachers of the independent Baltic States were deported to Siberia. Another group was dismissed. Even in the academic year of 1957/1958 there is a great shortage of qualified teachers. Teachers are not qualified if they know anything about the modern systems of education outside their own country — save that of the USSR, of course.

closely allied with that of the great Russian nation" and that "realizing that Russia is her only hope and ally against the Western aggressors, it always has looked to Russia for help and protection."

In rewriting the history of the Baltic States to suit their purposes, the Soviets even went so far as to claim that the national resurrection of the Baltic States was made possible by the "progressive forces of the Russian nation."

When national history is closely connected with historical monuments, these are also "sovietized." In Romania, for instance, the graves of the former Romanian kings and queens were desecrated and their ashes thrown into the river. (It may be noteworthy that none of the tombs of the former Russian Emperors have been desecrated during the forty years of the Bolshevik regime. In the "sovietized" history textbooks all sovereigns are threatened with the utmost contempt, except the Russian Czars, who are dealt with most respectfully.)

In Czechoslovakia, the monuments of Masaryk and Stefanik were destroyed and monuments to prominent Russian Communists erected in their stead.

Not only were the monuments erected in memory of the fighters for Estonian independence destroyed, but even the monument of Kalevipoeg, the hero of the Estonian national epos, in Tartu, was torn down.

In Hungary, the Budapest church of "Regnum Marianum" was torn down and replaced by a statue of Stalin.

The Liberty Statue in Kaunas, Lithuania, was destroyed; the tomb of the Unknown Soldier was desecrated; statues of national figures were either destroyed or removed.

This merciless destruction of historical monuments is the planned destruction of the cultural patrimony of the Soviet-enslaved nations.

3. Sovietization of National Customs and Traditions

National customs and traditions being essential elements of national identity, the old customs, habits, traditions are declared by the Soviets to be "the most dangerous enemies of socialism" (i.e. of sovietization). Only such customs and traditions as do not impede the sovietization of the cultural life of the captive European nations are tolerated. All others are branded as reactionary and banned or misused for the purposes of sovietization. The first target in the systematic destruction of the national traditions are the national holidays which are supplanted by festivals to commemorate the blessings allegedly brought by the Soviets. The religious traditions of Christmas Trees and Santa Claus have been converted into the Winter Tree of the New Year and into Uncle

Frost; the Easter egg tradition has been turned into a spring egg celebration and so on. Christmas, Good Friday, as well as other religious holidays are no longer observed in most captive countries.

Some have been transformed. For instance, St. Stephen's Day in Hungary was replaced by the Day of the Communist Constitution.

Crosses and shrines, traditionally erected by Lithuanians on the roadside and in their homes, have been largely destroyed.

4. Sovietization of National Language, Arts and Literature

The Sovietization of culture corrupts the native languages of the captive nations by the introduction of innumerable sovietisms and russicisms, for example, the formation of many neologisms on the Russian pattern, the transfer of Russian words to the native languages of captive nations which have no meaning in those languages, the imposition of new terms even if the native language possesses its own corresponding word. Many international terms that have good equivalents in native languages are introduced only because there is no substitute for them in the Russian language. Kremlin puppets have justified the sovietization of the native languages by claiming that "The Russian language had and still has a great importance in the development of all languages... Consequently, many new words have found their way into our language under the influence of and patterned after the great Russian language." It is nevertheless quite obvious that the only true reason for the sovietization of native languages is the promotion of Soviet Russian imperialism and the destruction of national feeling in the enslaved countries.

"Communist partisanship (Party-ism) is the fundamental ideological principle of the method of Socialist literature," — this dictum is inscribed invisibly over the door of every creative artist's or writer's studio. For the writer or artist in a Soviet-dominated country, belonging to or at least faithfully serving the interests of the Communist Party, is the highest virtue. Even the characters of novels and dramas must serve the purposes of sovietization. As a rule, all characters of high moral standards, full of initiative, who are progressive and good workers, who exhibit, in brief, all the positive characteristics are Communists. A drunkard, grafter, swindler or other negative character can under no circumstances be a Communist. All poets have had to write odes to Stalin and even now must write about Lenin or the Russian revolution. Even the imperialistic Russian czars and the successes of the Czarist armies must be praised. The histories of literature and the other arts of the captive nations have been rewritten to concur with the purposes of sovietization.

Painters, sculptors and composers may find it a bit less painful to adapt themselves to "Socialist realism" and to the requirements of sovietization since a painting or a symphony can more easily have two meanings than the printed word. Nevertheless, painters, sculptors, and composers must be on their guard too. They are under constant criticism from the Communist Party for not showing enough of the "glorious" past of the Communist Party and its achievements in their works. On the other hand, Communist painters, writers, musicians and other artists constitute a privileged class. They are under special protection of the Communist regime, which pays them well for their work and gives them awards, bonuses, honorary titles and medals. Their standard of living, as compared to that of the rest of a population, is very high. Thus, every non-Communist writer and artist in the captive countries has had to withstand this crossfire of sovietization: lack of personal freedom, constant pressure of Communist "politruks," and the tempting corruption of the Communist regime.

"The Soviet book has a tremendously important function in the build-up of Communism. It brings to the masses the noble ideas of Marxism-Leninism; fosters the spirit of Soviet patriotism; and teaches the people to love the Communist Party. The Soviet book promotes the most progressive culture and science." This policy statement is taken from the Lithuanian Communist organ "Tiesa."

One of the first measures taken by the Soviets after they occupied the Baltic republics was the nationalization of all publishing houses and bookstores. Then a decree was issued ordering all books of patriotic or religious nature, and those unfriendly to the Soviet system, destroyed.

Similar action was taken in all the captive countries. Many works of high value were thus removed from circulating libraries and made inaccessible except for "scientific studies." Thousands of books perished in the paper mills of the captive nations. At the same time, an avalanche of translation from Russian poured into the captive countries. In Albania, more than 80 per cent of translated books are originally Russian. The parallel figures for the other captive countries are: Bulgaria: 1952 — 83%, 1953 — 77.2%, 1954 — 55.4%; Czechoslovakia: 1952 — 65.8%, 1953 — 74.1%, 1954 — 65.4%; Hungary: 1952 — 81.6%, 1954 — 51%; Poland: 1952 — 73.3%, 1953 — 78.3%, 1954 — 72.27%; Lithuania: 1956 — 83.75%, 1957 — 76.15%.

Translations from the Russian hold a virtual monopoly in the intellectual life of the captive nations, which are, at the same time, flooded by Russian language publications. In captive Bulgaria, during a five year period of Soviet domination, the works of Marx, Engels, Lenin and Stalin alone were published in 117 editions, with a total circu-

lation of 3,614,000 copies. The Communist press propagates the reading of Russian books and magazines with great insistence. There are houses which specialize in the publishing of Russian books as well as special organizations which sell Russian books published in the USSR. It is a characteristic fact that of the 21 textbooks for primary and secondary schools printed in captive Lithuania in 1957, 9 were in Lithuanian and 12 in Russian. Only 3 of the Russian books were language texts; the others were handbooks on biology, botany, physics, electrical engineering, and machine construction. The total circulation of the Lithuanian textbooks was 109,500, while that of only eight of the Russian textbooks was 335,000. (The circulation of the 4 other Russian textbooks was not given.). It is worth mentioning that, in the captive Lithuania, Russian conversation textbooks are provided for kindergarten teachers although officially the teaching of the Russian language begins only in the second grade of primary school.

The fact that even the accustomed fairy-tales for children have been supplanted by some of Russian origin, epitomizes the sovietization of literature in the captive countries.

5. Sovietization of the Mass Media

The theater, radio, and movies did not escape the corruption of sovietization. During a three-year period, the theaters of captive Bulgaria put on 117 Soviet plays for 3,607 performances. The theater of captive Lithuania, in the 1955-56 season, showed 19 plays by Russian authors, 3 plays by Western authors, 4 plays from the pre-war period of Lithuania, and 6 plays written during the era of Soviet domination. Thus, well over one half of the plays produced were by Russian authors. In addition, there are Russian theaters in the captive countries, and Russian theatrical groups are often attached to national theaters.

Since movies provide a powerful means of shaping people's opinions, much use is made of them for the Sovietization of captive countries. Only seldom will a Western movie be shown, while almost the entire Russian film production reaches the screens of captive countries, especially films of a propagandistic nature.

6. The Glorification of Everything Russian

Slavish admiration of everything Soviet Russian is obligatory. The Communist press constantly praises the marvelous achievements of Russian technological progress. Whenever a delegation of Russian agricultural "experts," manufacturers, cowmilkers, etc., visits a captive country, the Communists praise the great skill and achievements of the Soviet system, and insinuate that the workers and peasants of other countries are far behind the State of Soviet Russian progress. The Russians have invented everything in the world. Soviet

Russia is the paragon of science and culture in the whole world. The Soviet Russian people have launched a new era for mankind.

The severance of cultural relations between the captive European countries and the free world is implemented in various ways, principally by restricting the people of the captive countries almost exclusively to Communist books, magazines, papers, and movies and making the cultural media of the free world almost inaccessible to them.

The Sovietization of the cultural life of the Soviet-enslaved nations is most objectionable because of its ruthless and systematic drive to destroy the very character of these nations, to deprive them of their national individuality:

I) by eradicating or destroying their national traditions and customs;

II) by falsifying their national histories and destroying their historical monuments;

III) by the compulsory preaching of Soviet atheism and by forcibly impressing upon the captive people Soviet concepts of the human being, of dignity, truth, morality, freedom, democracy, etc.;

IV) by imposing upon their scientists, writers, artists and other intellectuals the alien views of the Kremlin as the sole and binding criteria for scientific, literary, artistic, and educational enterprise;

V) by corrupting their native languages with Russicism and Communist jargon;

VI) by forcibly flooding the literary market with Soviet Russian' books, newspapers, literature, movies and other products of Soviet Russian culture;

VII) by insisting upon the glorification of everything Soviet Russian and by isolating enslaved nations from the cultural life of the free world;

VIII) by abolishing freedom of thought and conscience, freedom of expression and opinion, freedom of assembly and association, freedom of education and freedom to participate in the cultural life, and most importantly, national political freedom and independence.

NOTE: This description of the Sovietization of culture in the countries subjugated by Russia in Central and Eastern Europe does not apply with full force to the situation in Poland. Since the October 1956 revolution, the Polish people have been enjoying a measure of freedom in their cultural life. On the other hand, it must be remembered that as long as Poland remains a Soviet satellite, even the limited freedom regained by the Polish people can be suppressed at any time by Soviet military might.

Lithuanian and Latin

Dr. ANTANAS KLIMAS

During the age of Romanticism, many Lithuanian patriots believed that the Lithuanians are descendants of the ancient Romans. A theory was devised that the whole Lithuanian nation was the offshot of a splinter group of Romans who fled internal strife in Rome itself and, around the beginning of the Christian era or even earlier, ended up on the shores of the Baltic Sea and along the Nemunas River. They liked the country and settled there permanently. In time their language changed and became... Lithuanian.

The principal reason for the promulgation of this theory was the national pride of the Lithuanians, who had just (1795) lost their political independence after having been for several centuries (ca. 1200—1795) a great and powerful kingdom. Although politically it was Russia that occupied Lithuania, culturally it was Polish influence that was creeping into all aspects of life, especially in the schools and churches, the newspapers and books. The Lithuanian aristocracy and intelligentsia were rapidly polonized, since Poland was also occupied by Russia and this common fate drew the leading classes of the two formerly independent and powerful nations closer and closer together. The Poles had become Christians about 400 years earlier than the Lithuanians, and by the time the Lithuanians too were Christianized the Poles had already developed their national cultural institutions to a high standard. Most of the Polish aristocrats and intellectuals, and later even the Polish masses, regarded the Lithuanian language as inferior to their own. This was similar to the situation in Germany, where French and Latin were considered much superior to German.¹

After Herder, the German writer, spread the idea that one language is as good as another and that any nation, large or small, deserves to be honored just as much as any other nation, a great patriotic movement sprang up in Europe, and

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especially in Central, Eastern and Northern Europe. The younger generation of each nation's intellectuals "returned home" — they took up the study of the history, literature, folklore and language of their own people. This was true also in Lithuania.² The glorification of Lithuania's past was an important feature of this patriotic upsurge. Since documented Lithuanian history does not begin until after 1000 A.D., the Lithuanian patriots invented a whole new dynasty of Lithuanian kings purportedly descended directly from the Roman settlers mentioned above. The Lithuanian language thus became a younger "sister" or a "daughter" of Latin. They would quote such a sentence as the Latin *Tres vires iugum trahunt* (Three men are pulling a yoke), and point out — truthfully — that it bears a close resemblance to the modern Lithuanian *Trys vyrų jungą traukia*. The cardinal numbers — *unus, duo, tres, quattuor, quinque* (Latin), *vienas, du, trys, keturi, penki* (Lithuanian) — also bear a very great similarity.

It is true that both Latin and Lithuanian have preserved many archaic features in their phonology, morphology and word formation. Still, such examples as the two given above show no closer a relationship between Latin and Lithuanian than exists between any two Indo-European languages that have preserved such archaic features. Actually, all the relationships and similarities that exist between Latin and Lithuanian date back to the time when the two languages were still merely dialects of the common Indo-European mother tongue. There are hardly any distinctive common features that can be ascribed to Lithuanian and Latin alone, to the exclusion of all the other Indo-European tongues.

In vocabulary, there are certain words that are common to Latin and one group of other Indo-European languages and certain other words that are shared by Latin and another group of related languages.³ The *ignis* (fire) has cognates in the Lithuanian *ugnis* and the Indo-Iranian *agnih*, while the Latin *aqua* (water) has a cognate in the Gothic *ahva* and practically nowhere else.⁴

As has been mentioned, Latin and Lithuanian are both languages that have preserved many archaic features. It is difficult to judge which is the more archaic and therefore the more important for comparative Indo-European studies. This much is clear, however: Latin is a dead language, known to us only from documents, while Lithuanian is still very much alive,⁵ full of dialectal variety, changing and adapting itself to every re-

quirement of the modern age. Thus where Latin may be more valuable in research on the Greek, Celtic, Germanic and — of course — Italic (Romance) languages, Lithuanian is more valuable for the entire Indo-European field, especially in studies of accentuation, syntax, dialectology, linguistic geography, etc. Lithuanian is also very helpful in studies of the Indo-European future tense.⁶ And where Latin is dead, the data of Lithuanian can be checked and rechecked at will, since it is alive.

NOTES:

¹ Frederick the Great once said: "German is too diffuse, and among higher society one speaks French. A few schoolmasters and professors are not able to give the German language the fineness and the nuances of meaning that it can acquire only in highly elevated society." (Letter to Voltaire, written in Potsdam on July 24, 1775.)

² See Dr. V. Mačiūnas, *Lituanistinis sąjūdis Lietuvoje XIX a. pradžioje*. Kaunas, 1939.

³ This phenomenon can be found in almost all Indo-European languages, not merely in Latin.

⁴ See L. R. Palmer, *The Latin Language*, London, 1954, especially p. 28 ff. This is an excellent work on Latin, but the author seems insufficiently informed on the progress of research in Baltic and Slavic studies. He still uses the expression "Balto-Slavonic," which has been abandoned by Indo-European scholars in Germany, France and the U.S.A. Today the Baltic branch of the Indo-European languages is treated as separate from the Slavic Branch.

⁵ It is very interesting to note that many West European linguists, especially Germans, considered Lithuanian to be a dying language. We read in Meyers' *Konversationslexikon*: "Lithuanian, Latvian and Old Prussian, which is now dead, form the Baltic branch, which is close to the Slavic. Today Lithuanian is still spoken in the northern part of the Prussian province of Gumbinē, as well as in the Russian provinces of Kaunas and Vilnius; however, it is dying out [stirbt jedoch aus]" (italics mine — A.K.). Meyers, *Kleines Konversationslexikon*, 7th ed., Leipzig and Vienna, 1908; Vol. IV, p. 448.

⁶ Lithuanian has preserved the so-called sigmatic future tense. The Lithuanian *eisiu* (I shall go, I will go) is thus much older than any future-tense formation in Latin, which gave up this Indo-European formation and substituted innovations for it. This sigmatic future tense occurs in Indo-Iranian (Sanskrit) and in Greek. In the most recent contribution to this problem, Prof. W. R. Schmalstieg of the University of Kentucky says that the "s" itself is "certainly an Indo-European inheritance." (William R. Schmalstieg, *The Vocalism of the Lithuanian Sigmatic Future*, "Slavic and East European Journal," Vol. XVI (1958), pp. 120 ff.



V. K. JONYNAS

THE TEMPTATION OF SAINT ANTHONY
Wood engraving, 1949

LITHUANIAN ETHNOGRAPHICAL STUDIES

A Survey of Ethnographical Museums and Societies

By ANTANAS MAZIULIS

When the Lithuanian State was reconstructed in the years 1918-23, substantial parts of ethnographic Lithuania (*Lituania propria*), not to speak of historical Lithuania, remained outside the boundaries of the new state. Most of the material that had been gathered in the field of Lithuanian ethnography remained in those territories that passed to Poland and Germany. Since relations with those states were not friendly, Lithuanian ethnographers were deprived of the fruits of past research and had to begin completely afresh. The libraries and collections of archeological relics that Tsarist Russia had not succeeded in expropriating were in Vilnius, and there too remained the Lithuanian Society of Science — founded in 1907 — with its museum and library. So-called Lithuania Minor, with the city of Tilsit (Tilsit, now Sovetsk), went to Germany, and with Tilsit went the *Litauische Gesellschaft* and its museum and library, with their substantial collections of Lithuanian books and relics. Lithuania itself, situated next to the invasion route of the large Central European imperialist countries and preserving sovereignty over only half its ethnographic territories, inherited only the small municipal museum in Kaunas, with some 3,000 exhibits, a few documents having to do with Kaunas, and some 70 research volumes. It also inherited the so-called *Baublys*, a tiny museum founded by D. Poška in 1812; the stem of an old, burned — out oak tree served as the location of this unique museum. But this museum had been vandalized by the Germans in 1915-18, and only 200 prehistoric and geological relics remained. The city of Kaunas and Lithuania itself did not at this time possess a single scholarly library or collection of Lithuanian material; the public library in Kaunas owned only a few hundred Russian, German and Jewish novels, some textbooks on German and Russian history, and several purely Lithuanian studies that had found their way there by accident. This was the whole of the meager inheritance of the Lithuanian state for its educational and scientific work. And a completely new start had to be made in the field of ethnography, with the founding of societies for ethnographical research and the preservation and study of cultural monuments.

The Preservation of Cultural Monuments

With the transfer of the Lithuanian government from Vilnius to Kaunas in January, 1919, the first efforts toward the preservation of Lithuanian cultural monuments were made. T. Daugirdas,

director of the municipal museum in Kaunas, was placed in charge of all prehistoric and ethnographic matters. He and his four assistants were given the task of organizing the preservations of all cultural monuments, libraries and art collections. A State Archeological Commission was set up in 1919 for this purpose, with Daugirdas as its chairman; it was responsible for the preservation not only of cultural monuments but also of documents and private libraries, many of which had been abandoned during the war. During and after the First World War, many manor houses had been left ownerless, and the retreating Russian soldiers, and later German soldiers, pillaged their libraries and art collections. The Germans were especially systematic in their efforts to carry as much as possible of this treasure back to Germany. What treasures remained after this looting by the Russians and Germans, and in some cases by Bolsheviks, could be preserved only by government intervention, and it is owing to the efforts of the State Archeological Commission that anything valuable from the Lithuanian past were preserved. The commission functioned until 1935, when its functions were taken over by the newly reorganized and expanded Committee for the Preservation of Cultural Monuments, which existed until June, 1944. This group registered all the Lithuanian castle-hills, ancient burial grounds, and art monuments and made measurements of castles and other ancient buildings.

Scientific and Educational Institutions

When the University of Lithuania (called the University of Vytautas the Great after 1930) was founded in 1922, ethnographical work was not forgotten. The study of folklore was included in the faculty of Lithuanian language and literature, and the course was made mandatory for everyone who specialized in Lithuanian. The history faculty also gave courses in prehistory. In 1933 a faculty of ethnology was founded; this provided for specialization in Lithuanian folklore, ethnography and prehistory and gave mandatory courses for Lithuanian specialists. When Vilnius was returned to Lithuania in 1939, the faculty of ethnology was transferred there and was split up into two faculties, one of prehistory and one of ethnography, which functioned until March, 1943, when the German authorities closed all Lithuanian institutions of higher education.

Besides the university's teaching work, there were special groups primarily interested in re-

search. In 1922 the faculty of medicine founded an anatomical museum; this gradually became a museum of anthropology, and studies were made there of the skulls and skeletons of Lithuania's prehistoric inhabitants, as well as anthropological measurements of Lithuanians. The results of this research were published in "Medicina" ("Medicine") and in the works of the faculty of medicine of the University of Vytautas the Great. The work was headed by Prof. Dr. J. Žilinskas, who died in Waterbury, Conn., in 1957. Some of the most important works in the field of Lithuanian anthropology are: *Akmens periodo žmogus Zemaitijoje ir Suvalkijoje* (Stone Age Man in Zemaitija and Suvalkija), by J. Žilinskas, published in 1931; *Lietuvių rasiinė sudėtis pagal kraujo biologines savybes* (Lithuanian Racial Composition According to the Biological Properties of Blood), also by Žilinskas, published in 1930; *Senjojo geležies periodo Lietuvos gyventojų kaukolių studija* (A Study of Skulls of Inhabitants of Lithuania in the Old Iron Age), by J. Žilinskas and R. Masalskis, published in 1937; *Crania lituanica*, by J. Žilinskas and A. Jurgutis, published in 1939; and *Kraujo grupės ir jų paskirstymas Lietuvos gyventojų tarpe* (Blood Groups and Their Distribution Among the Inhabitants of Lithuania), by M. Natkevičaitė, published in 1929.

At first the faculty of Lithuanian language and literature was responsible for the collection and publication of Lithuanian folklore. In the years 1923-31 it published "Tauta ir Žodis" ("The Nation and the Word"), and later "Athenaeum" and "Darbai ir Dienos" ("Works and Days"). In 1930 the Commission on Lithuanian Folklore was established, and it became responsible for the collection and study of folklore. It was headed by Prof. Dr. V. Krėvė-Mickevičius, who taught at Kaunas and Vilnius and at the University of Pennsylvania and who died in 1954. In the years 1930 to 1935, this commission published volumes I to X of "Mūsų Tautosaka" ("Our Folklore"); it also published *Dainos* (Songs), by J. Dovydaitis, in 1930, and Vol. I of *Patariės ir Priežodžiai* (Proverbs and Maxims), by V. Krėvė-Mickevičius, in 1934. In the latter year a special Commission for the Collection of Folksongs, headed by Prof. St. Šimutis, was founded. In 1935 the two commissions were merged and the Lithuanian Folklore Archives was established. This group was headed by Dr. K. Balys, who has taught at the University of Vytautas the Great, the Baltic University in Hamburg and the University of Indiana, and he occupied the post up to the Communist occupation of 1944. The Lithuanian Folklore Archives published "Tautosakos Darbai" ("Works in Folklore"), Vols. I-VII, in 1935-40. It also published an extensive study by Dr. J. Balys on the ancient god Thunder. The archives began the scientific and systematic publication of Lithuanian folklore. In 1939 it was incorporated into the Lithuanian Institute and in 1941 into the Lithuanian Academy of Sciences. Up to January, 1940, the archives had collected

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150,154 songs, 15,378 melodies and 33,844 folk tales and had made phonograph records of 8,324 items. In all, the Lithuanian Folklore Archives had 442,084 items in its possession. In 1941 the collection of the Lithuanian Society of Science (1907-36 and 1938-40) was joined to that of the Lithuanian Folklore Archives. The Vilnius society had in its collection some 50,000 folklore items plus a substantial number of ethnographic descriptions; this represented what the Polish government had not succeeded in destroying during the two years the society was banned.

The collection of prehistoric, ethnographic and other archeological relics was entrusted in 1919 to the municipal museum in Kaunas. This museum had become the central Lithuanian museum, and it carried out archeological diggings and other work. In 1934 the Cultural Museum of Vytautas the Great was established, with sections on prehistory, ethnography, history and art. When this museum, which was housed in the buildings, was founded, the prehistoric, ethnographic and art collections of the municipal museum were turned over to it, the municipal museum retaining only items having to do with the city of Kaunas. The cultural Museum of Vytautas the Great became the principal museum in Lithuania, and it coordinated the work of the whole network of Lithuanian museums. When the Cultural Museum's prehistory section was organized, prehistory exhibits from museums throughout the country were lent to it in order to present as complete a picture as possible of Lithuania's prehistory. The borrowed exhibits were to be returned to their owners once the museum's gaps were filled with new findings. The museum had the task not only of advising other museums but also of aiding them with exhibits. The historical section of the museum remained unorganized up to 1940, and later, with the beginning of the occupations, some of the material in its possession was carefully hidden to preserve it from destruction. A warning had been provided by the experience of the War Museum of Vytautas the Great, which was vandalized by Soviet soldiers, who carried some of its exhibits off to Moscow. In 1942-44 the same museum was looted by German soldiers. The ethnographic section of the Cultural Museum had not yet been opened, since it was planned to make this section an outdoor museum, somewhat like the Swedish Skansen. The organization of this open-air museum had been begun in 1939, and it had been given the name Homeland Museum. However, beginning

in 1937 the ethnographic section made annual summer expeditions collecting various relics. The art section was based on the former Ciurlionis Gallery (founded in 1921). This gallery had collected 255 paintings and drawings by M. K. Ciurlionis, as well as works by other Lithuanian artists and artists from other European countries. Including a folk art section, it owned some 12,000 items. When the Soviet Union occupied Lithuania in 1940, the name of the Cultural Museum of Vytautas the Great was changed, under orders from Moscow, to the State Art Museum of Kaunas. The use of the old name was resumed in 1941-44, while with the second Soviet occupation it was renamed the State M. Ciurlionis Memorial Art Museum. In 1942 the Cultural Museum published an annual that had been scheduled to appear in 1940 but that had been delayed by the war. The Ciurlionis Gallery also published works in its field separately.

In 1939 the Lithuanian Institute was founded with the purpose of furthering Lithuanian studies; it had sections for Lithuanian ethnography, history, language and literature. In 1941 it was absorbed into the Lithuanian Academy of Sciences. The historical section of the institute succeeded in publishing Vol. I of *Lietuvos Praeitis* (The Lithuanian Past), and the folklore section published Vol. I of *Lietuvių Liaudies Sakmės* (Lithuanian Folk Tales).

Ethnographical Societies and Their Museums

Besides the work carried on from "above," through government institutions, many private ethnographical societies flourished. These efforts from "below" were characterized by the great number of these societies and by their dedication. Societies of this type existed even before 1918, the year of the declaration of independence. The Lithuanian Society of Science, centered in Vilnius, maintained secret chapters in Kaunas, Riga, Marijampolė and Seinal. Also, many individuals maintained close ties with the *Litauische Literarische Gesellschaft*. But these ties were disrupted in 1919, and the interested individuals immediately began to seek other organizational ties. In 1920 they gathered around the Lithuanian Society of Art and Artists, whose members were especially active in collecting folk art. Through their efforts, 12,613 exhibits and some 5,000 photograph negatives were collected up to 1925, in which year these treasures of folk art were incorporated in the Ciurlionis Gallery that in 1935 became part of the Cultural Museum.

As early as 1920 the high schools of Kaunas and Panevėžys had ethnographical clubs whose members collected Lithuanian folklore and relics; later there were such clubs in almost all the country's high schools and institutions of higher education. In 1922 a club of this sort was active at the School of Agriculture in Dotnuva, which later

became the Dotnuva Agricultural Academy. In 1923 a similar club was founded at the University of Lithuania. A Society for the Study of the Native Land was established in Panevėžys in 1924, and in the following year the Lithuanian Ethnographical Society was founded in Kaunas. This latter group evolved from the Kaunas chapter of the Lithuanian Society of Science. Since all direct contact with Vilnius had been cut off, correspondence could be maintained only through Latvia, and whatever meetings could be arranged had to be secret and held in that country. The aim of the Kaunas society was to coordinate activities throughout the whole country. Later — in 1929 — this function was assumed by the society of Šauliai, which was founded in 1927. In 1934-44 the society of Šauliai published "Gimtasal Kraštas" ("The Native Land"), a periodical for Lithuanian ethnography and related fields. It was also host to national gatherings in 1930, 1933 and 1935. Besides the societies named above, many municipalities maintained societies of their own. Notable among these were the ones at Alytus, founded in 1928 for the study of the Dzūkija area; at Šakiai, founded in 1924 and specializing in the Zėnavykai area; at Dusetos, founded in 1935; at Kėdainiai, founded in 1926; at Kretinga, founded in 1934; and at Marijampolė, founded in 1933. There were also the "Alka" society, founded in 1931 in Telšiai for the study of Zemaitija (Samogitia).

All these societies flourished up until June, 1940, when with the Soviet occupation their activities were ended. In spite of the fact that they were all newly registered in July, 1940, by September of that year they had all passed out of existence. After the Lithuanian revolt of June 23, 1941, and the occupation of Lithuania by Germany and its incorporation into the "Ostland," only the society of Šauliai resumed its activities — after a fashion — by continuing the publication of "Gimtasal Kraštas." None of the other societies were revived, despite efforts that were made to legalize them.

Besides the inherited municipal museum in Kaunas and the Cultural Museum, many of the local ethnographical societies in independent Lithuania maintained their own museums, with the help of the municipal governments. Lithuanian ethnography was the principal interest of most of these museums, although they included prehistoric, numismatic, historic and art items and in some cases natural history material. Unfortunately, statistics as to the size of their collections are in many cases unavailable.

In 1928 the Museum of Dzūkija was founded in Alytus, a town of some 10,000 population. It suffered greatly from the war and German looting in 1941, but by 1944 it had rebuilt its collection to about 5,000 items in various categories. Several exhibitions of the Lithuanian past were held in neighboring towns under the museum's auspices. A museum was also established in Biržai in 1928;

it was particularly noted for its large historical collection from the Castle of Biržai. In 1938 the town of Dusetos gathered several separate collections together into a single museum. This museum was looted by Bolshevik and German soldiers in June, 1941, and its Mesolithic bone artifacts and ancient gold and silver coins were stolen. But by 1944 it had built up its collection once again to some 3,000 items. In 1936 the town of Kaišiadorys gathered local municipal collections into the Museum of Trakai (Trakai itself was occupied by Poland at this time). In 1946 the museum was moved to Trakai and there merged with a museum maintained by the Karaimes, a Jewish sect that had settled in Lithuania in the 15th century. A museum was founded at Kėdainiai in 1926 and one at Kelmė in 1936; the latter was completely destroyed during the war. In 1935 a museum was established in Kernavė, the legendary first capital of the medieval Lithuanian state. This museum was noted for its extensive collection of relics dealing with Kernavė itself and for its many folk sculptures — "dievukai," which are statuettes of Christ, Mary and the saints carved in wood. The port of Klaipėda (Memel) maintained several museums. Besides the municipal museum, there was a separate museum of ethnography and culture of the Lithuanians of the Klaipėda area founded in 1922 by the "Aukuras" society. In 1935 attempts were made to establish an open-air seaside museum, but the authorities of this autonomous region within Lithuania refused to grant permission. The museum owned more than 8,000 items, of which 6,000 had to do with the prehistoric period. When the Germans occupied Klaipėda in 1939, the museum was placed under German authorities who carried off the collection to an unknown destination. A museum founded in Kretinga in 1935 had some 1,000 pieces of amber jewelry among its 5,000 or so items. Museums were founded at Mažeikiai in 1930 and at Marijampolė in 1932. A museum established in 1933 in the fishing village of Nida kept prehistoric and amber collections and also had a section devoted to fishermen's ethnography. The museum founded in Panevėžys in 1925 had an extensive prehistoric, historic and ethnographic section. Many of the museum's history exhibits were removed by Russian and German authorities during the several occupations, and their whereabouts are not known. Museums were also established in Plungė in 1934, Rokiškis in 1935 and Šakiai in 1928.

One of the largest local museums was that in Šiauliai. Established in 1923, it carried out prehistoric excavations and sponsored annual ethnographic exhibits on its own. It was called "Aušra," and it had some 30,000 ethnographic items. In 1930-33 it published, in conjunction with the city's ethnographic society, the "Šiaulių Metraštinis" ("Šiauliai Annual") and in 1934-44 the quarterly "Gimtasai Kraštas." In 1941 the museum was turned over to the Lithuanian Academy of Sciences,

but in the following year it was returned to the local society. When the military front approached the city in 1944, a great many of the museum's exhibits, along with its library and laboratories, were hidden to save them from destruction. That same year the museum's buildings and remaining exhibits were destroyed by Russian and German bombardment and artillery fire. In 1953 the Soviet press reported that some 44,000 items had survived the war, but up to 1956 no buildings were available for the museum and many items in its collection were ruined for lack of proper storage facilities. In 1957 the museum was finally given a new building, and work on restoring its exhibits was begun; however, items unfavorable to the Soviet Union were removed and anti-German items were featured.

There were also museums in the following municipalities: Tauragė (founded in 1937); Telšiai (1932); Ukmergė (1933); Utena (1935); and Zarasai (1932). The last two were heavily damaged in 1941 and 1944. Their buildings were damaged by artillery fire and their collections suffered heavy looting, especially the numismatic collection at Zarasai.

Besides the societies and museums that have been mentioned, a Jewish ethnographic society, with substantial collections of its own, functioned in Kaunas from 1922 and had chapters throughout Lithuania. In 1941 some of its material was transferred to the Cultural Museum; the rest was destroyed by the Germans or carried away to Frankfurt am Main. In 1943 the material in the Cultural Museum suffered the same fate.

When Vilnius was returned to Lithuania in 1939, the museums in that city and the surrounding area were merged into the Lithuanian network. In Vilnius were located the prehistoric and ethnographic museum of the University of Vilnius and the museums of the Lithuanian Society of Science and the Polish Friends of Science Society. The area also contained a Jewish museum with a large library, a Byelorussian museum and a Karaimian museum. During the first Soviet occupation there was a reorganization of all museums, and the three former museums were placed under the Lithuanian Academy of Sciences while the three national museums remained independent. In August, 1941, the Jewish museum and its library were totally destroyed by German authorities.

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V. K. JONYNAS

A MASTER OF WOOD ENGRAVING

By ALEKSIS RANNIT

The true artist reveals himself in an aesthetical struggle between his instincts and his equilibrium of thought, between his biochemical physis and his education. Through this struggle his individual style is formed. Vytautas Kazys Jonynas is one of those creative personalities who are capable of transforming this perpetual flight into plastic forms. He was submerged in the external world until he learned to fight for his own inner one. Since then he has been on guard to defend this internal world against the empirical one.

V. K. Jonynas was born on March 16, 1907, in Udrija, in the county of Dzūkija (southeastern Lithuania). He graduated from the Lithuanian State School of Art in Kaunas in 1927. In 1931 he went to Paris to continue his learning; he finished his studies at the Conservatoire National des Arts et Métiers and at the Ecole Boulle in 1935. In the latter year Zack gallery in Paris held the first exhibition of Jonynas' graphic works. Afterward he returned to Kaunas and began teaching wood engraving and applied graphic arts at

the State School of Art, of which he was later appointed director. He proved an efficient teacher, and he found ample opportunity for his creative work. In 1936 he was assigned curator and chairman of the State Institute for the Conservation of Art Monuments. At the 1937 World's Fair in Paris, Jonynas won two gold medals, one for wood engravings and the other for posters. He also received an honorary diploma for his furniture designs. A year later he became an Officer of the Legion of Honor. In 1940 he won the Lithuanian Government Award for his illustrations for the SEASONS by the Lithuanian classical poet Kristijonas Donelaitis (1714-1780). Besides all this, he took part in all important Lithuanian art exhibitions abroad. Some of his one-man shows should be mentioned: Riga, 1944; Freiburg-in-Breisgau, 1946; Tübingen, 1947; Baden-Baden, Frankfurt am Main and Konstanz, 1948; Rome, Paris, 1949, and New York (Weyhe gallery), 1954. He became well-known in Germany through the postage stamps he designed for the states of the French Zone. Examples of his work are to be found in several museums and private collections in Europe and America, including the Metropolitan Museum of Art, the Print Room of the New York Public Library, the Library of Congress, the Philadelphia Museum of Art, etc. In 1946 he established the Institute of Applied Arts in Freiburg-in-Breisgau, and he was its director until 1950. From 1950 to 1952 the artist lived and worked in Mainz. At this time he was also art counsellor to the French High Commissioner. Since 1953 he has been lecturing on fine and applied arts in New York City, and he is at present a member of the faculty of Fordham University.

The prints by Jonynas up to about 1948 show clearly a tendency toward idealization of reality. This objectively idealistic and esthetic realism marks all the principal works of his early period, including the above-mentioned illustrations for SEASONS and the wood engravings for Goethe's WERTHER (published as a luxury edition by Carl Albet Verlag, Freiburg and Munich, in 1948). The artist creates strong terrestrial relations with the objects, and they are so well ordered that the tension between his ego and the world are ignored. One has to look at this as a need for an affirmative, intellectual control for a holding together



V. K. JONYNAS

LITHUANIAN CROSS
India ink drawing, 1952

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V. K. JONYNAS

Medal of Honor of Audubon Society and John Taylor Arms award, 1958. Print Club of Philadelphia award, 1958. Acquired by Philadelphia Museum of Arts and Library of Congress.

FIFTH AVENUE
Wood engraving, 1957

of dispersing forces. This is reflected especially in his wish to express predominantly static, architecturally organized themes of considerable simplicity of form. Jonynas is disciplined, and he does not rest before he can master his inspiration and transform it into a graphic reality. It was not his primary purpose during this period to show us how his spirit was overflowing with music; he was more interested in bringing to our ears, out of the abundance, a clearly constructed sentence. However, his vision and conception of the wood engraving was still pictorial rather than sculptural.

Such pages as "Horse Team in Autumn," (see the cover), for the SEASONS reflect a basic technical knowledge. The poetry of factual statement and the spare, steely elegance of the exact lines build up a vision of a comprehensive, realistic cognizance. It is an empirical pleasure to contemplate upon this art, and one looks at it almost as one looks at some-

thing to eat: still enjoying a safe part of the earthly world, a part untouched by the revolutionary movement of modern psychology and symbology.

By 1948 a remarkable change had taken place in Jonynas' work, and we see this change in the wood engravings for Mérimée's LOKIS, the last nouvelle of the French romanticist, in an edition that also contains a critical study by Raymond Schmittlein; in the illustration for Miguel Manara, an important work by O. V. de L.-Milosz, the French writer of Lithuanian descent; in his drawings for HAMLET; and finally, in his series for GOETHE IN MAINZ, by Raymond Schmittlein (Verlag fuer Kunst und Wissenschaft, Mainz, 1951). In all of these works the artist describes no longer nature but rather vocalizes its poetical confirmation, the essence of the things.

The beginning of this development is marked by such pages as the frontispiece for LOKIS. This is



V. K. JONYNAS

ILLUSTRATION for the "Golden Slipper" by A. Vaidulaitis
India ink drawing, 1956

conceived in truly graphic expression, and the peculiarity of wood engraving has been used here in an adequate way. The growing ability to design freely now definitely determines the inner progress of Jonynas' artistic development. Because the tendency toward the exact reproduction of reality is no longer a part of his attitude, in its place comes a feeling for the stylized and plastically translated. This you will find especially in the little wood engraving vignettes, which belong to the most exquisite prints in the book by Mérimée. The essential principle for his illustrations now becomes a refined simplification. Lines are full of methodical meaning and "mannered" in the best sense, and finally there is a strong decorative arrangement instead of an arbitrary abundance of natural forms. Sometimes the line arabesques and the balance of graphic colour-schemes reach a certain abstraction. By the means of wood engraving Jonynas creates now a viable space in defiance of traditional logic.

The illustrations for MIGUEL MANARA and for the "Kalendarium 1950" in the magazine "Das Kunst-

werk" present a new and lively change in his approach to this one problem, "movement." His firm capture of a fleeting motion is intensified and developed to a new style. Jonynas had become convinced that an important element for him would be "omitting." A certain lightheartedness is not sufficient for this. Within the fastidious limits imposed by his intellect and his sensibility, the engraver knows exactly where he must stop simplifying nature and leaving out lines and two-dimensional areas as unessential. For the omitting is only half the "play"; the creative selection and transformation is the other and more difficult part. The confidence with which Jonynas stops every time before crossing an aesthetical border is an indication of his iron will. The drawings for MIGUEL MANARA and the "Kalendarium" in "Das Kunstwerk" stand on both sides of reality; they are governed by a dualism. The mathematical, the rhythmical comes through in a magic-like formula, as a central intuition. The artist wishes to change from a technical to a mystical construction. Here for the first time he uses the means of ratio as a transfer into magic. The lines are obedient to a fluid, all-embracing spatial order. Predominant here is the "landscape," which is no longer centered around things and human beings but around the "whole," in whose swell the human being could occasionally sink completely. And there where Jonynas is overwhelmed by the aesthetically liberated nature, he remains great.

The illustrations for Raymond Schmittlein's study on Goethe's SIEGE OF MAINZ are an ennobling of his new rhapsodic language pitch. The drawings are variations on a single compositional theme and give evidence of a talent for catching those lines and surfaces that best characterize movement and indicating them with a significant, half-abstract schematization. His linear rhythms are now so economical and meaningful that one cannot wonder enough about this kind of exact "geometry," controlled by judgment and heightened by a range of colours that is best described as elegant. The words of the text are necessary only as evocation or as natural objects that are the raw material from which the artist has formed his own paraphrases. Those who come to look at the drawings to be enlightened, from a historically pictorial point of view, as to the poet's works, will likely not find what they expected. Quite different, "incomprehensive" views are evaluated here, and a new way taken. These coloured drawings have a rich, expressive, emphatically rhythmical tone; never before could one have found in Jonynas' works such a broken-up, nervous stroke. He commits himself more and more to bare, clear, rigorous lines, supporting the effect with decorative, pure color-planes. An urbanical, almost engineering element plays still an important role. There are no pungent word-constructions but there is a real expressive content, for the artist now possesses in his works a new personal view of technique and of nature. Of course it is not nature that we see, it is art. It disregards the epidermis of nature; it is

the victory of the interior senses over the physical eye.

Besides various series of illustrations, Jonynas has also created a great number of single, independent works. In 1949/50 he has done two important individual wood engravings: "The Star of Love" and "Descent from the Cross," which we print here in reduced form. In "The Star of Love" the artist has found a broad, flowing way of wood engraving and has achieved a painterly, "baroque" style. He had

always felt quite close to the baroque, but he never before showed his preference so strongly. Now he follows the little indentations and adornments in shape with delighted care. One has the feeling that he must have touched in spirit the figures and subjects of the original vision. Jonynas once had the desire to become a sculptor, and he studied for it. And it is probable the sculptor's love of volumes that possesses him in his new graphic works. "Descent from the Cross" is one of the central prints by this Lithuanian artist.

V. K. JONYNAS

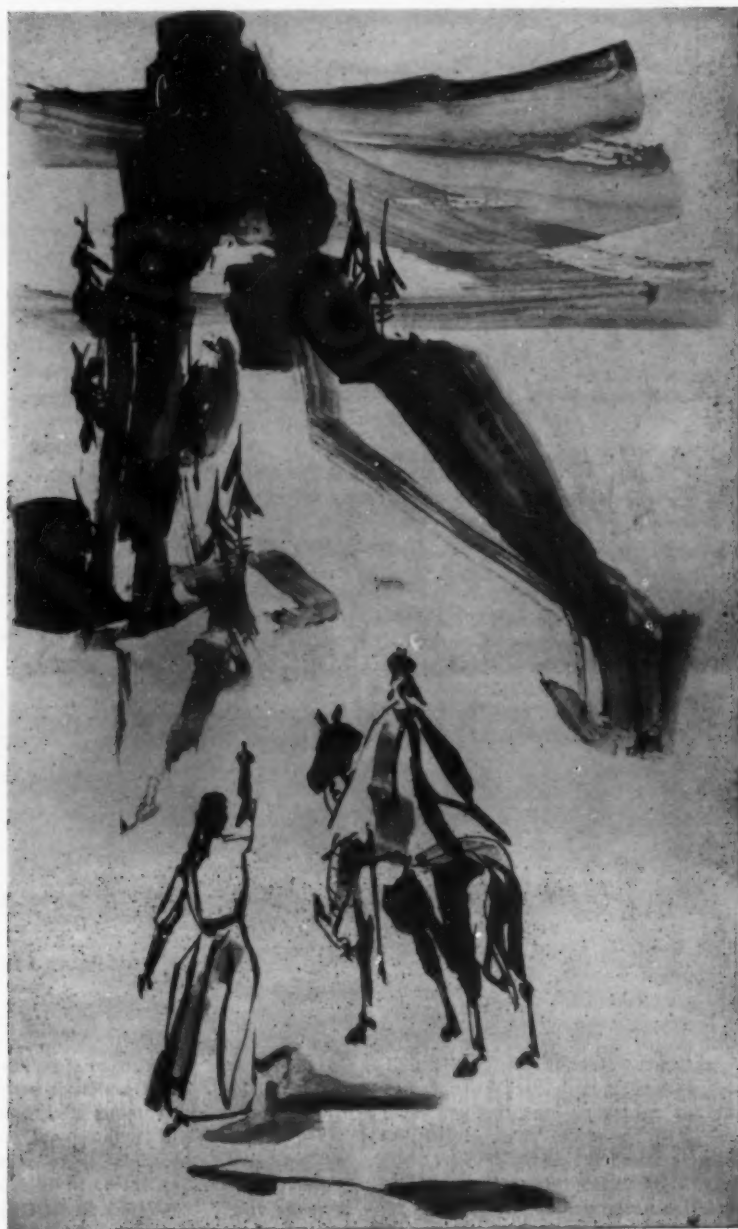


ILLUSTRATION for the "Golden Slipper" by A. Vaičiulaitis
India ink drawing, 1956



V. K. JONYNAS

DESCENT FROM THE CROSS
Wood engraving, 1950

Jonynas' new strong side is his ability to give his wood engravings an architectonic composition. The print has a powerful, statuelike, monumental appearance. The integration of line, form and graphic colour is complete and all crystallizes into a sharp plasticity. Shadings, once used to reflect the lyrical illusion of space, are no longer soft. They are done severely and

result in full, deep-sounding graphic tonality. The whole picture seems to be a dark, heavy, dramatically luminous decoration. The strongly aesthetical accent is certainly not forgotten, since this kind of expressionism is to some extent close to the Latin vision of form. In this context we could even recall Rilke's *DUINO ELEGIES* — "Beauty is nothing but the be-

ginning of terrible." In earlier times an image was for Jonynas a place where his spirit reached the world. Now the image has become a place where the spirit contrasts itself with the world, where the aesthetical ego finds itself.

Jonynas is also, by the way, a master at designing bookplates. He knows how to put into these small works dramatic masses of space, tonal coherence, originality of idea and effectiveness of lettering. The discreet pleasure of the old art of book embellishment begins to live again in a new form. And sometimes the artist knows how to give the little bookplates a monumentality like that found in old Greek coins.

In autumn 1951 Jonynas produced in Mainz a large group of black and white lithographs, consisting of landscapes, portraits and free compositions, some of them representing the tragedy of Lithuanian

freedom fighters. Fortified by his earlier experiments and research, which showed his methodical but willful talent, he was ready for the peremptory assertion of his personality. There is a great variety of line from the heavy architectural black surfaces to the finest greys, and a rigidity, an accentuated quality in his lithographs as well as flexibility and resilience. These works have mostly the spontaneity of true lithograph and an aesthetical gusto allied to keen observation. The outline is nervous, sometimes broken and intensively evocative. Jonynas accentuates now for the first time the psychological depth, gives great solidity to humanness, encloses masses in symbolical contours. This is evident in such masterfully executed prints like the "Head of Christ" (see the reduced reproduction) or the portrait of Lithuanian statesman Stasys Lozoraitis.

V. K. JONYNAS

HEAD OF CHRIST
Lithograph, 1951





V. K. JONYNAS

LANDSCAPE

Pencil drawing, 1953

After Jonynas has established himself in New York in 1952 he has continued the cultivation of the art of lithography. However, he returned to his former, purely aesthetical conception and started to use colours. Now the American landscapes and city views serve as the basis for a number of variations which, through subtle modulations, result in a series of decorative rhythms and constructions. Feline elegance of line, and meticulousness of colour, lightness, and yet fullness, of composition—such are the complex ingredients that consciously go into the best examples of these colour lithographs.

One cannot pass over in silence Jonynas' activities in fields other than graphic arts; as a watercolour artist he created a large set of fascinating landscapes and still lifes. As designer for stained glass windows

he has to his credit an imposing number of works. But this Lithuanian master is first of all a born wood engraver. This he has manifested once more recently with his new composition called "Fifth Avenue." The work shows the great virtuosity of the northern craftsmen. The delight comes from variety and expressiveness of line, from pattern and shape, from different, brilliantly suggested portrayal of trees, from a purely objective approach even in artist's most imaginative spatial conceptions. The enchantment in precision and detail is typical for Jonynas. But here in his hands it becomes poetry. Besides many tonal and decorative qualities, the decentralized but strongly coherent composition possesses the semi-sculpturesque feeling, the astringency and metallic glitter of a line engraving.

OUR LITERATURE IN EXILE

JULIUS KAUPAS

LITHUANIAN literature in exile is not uniform but consists of several competing tendencies. Despite this diversity, however, there are elements common to all the groups and characterizing this literature as a whole. I should like to mention at the beginning of this article three important influences that give this literature its unique character and that also serve to divide it into a number of distinct groups.

The first influence is the dominant Lithuanian literature tradition. In the second half of the 19th century a unique Lithuanian literature began forming, inspired by "Aušra" ("The Dawn") and "Varpas" ("The Bell"), two newspapers that had as their purpose the stimulation of a national consciousness. The 1918 Declaration of Independence provided an even greater stimulus for this literature. Most of the authors were of rural origin, and village life was the chief subject. Many of the writers were unacquainted with world literature and relied solely on their native gifts. Folk songs, legends, folklore and the stylistic mannerisms of old village storytellers were of great importance to their work. Such city-bred writers as Savickis appeared later, and it was later still that writers like Landsbergis, Puklevičiūtė and Skėma appeared on the Lithuanian literary scene.

A second influence is provided by the dominant tendencies of world literature. These rarely remain within the confines of national boundaries but affect the whole of the civilized world. In Lithuanian literature these tendencies became especially important in the literature of exile.

The third influence is provided by the unusual conditions in which Lithuanians in foreign countries find themselves. The problem of the loss of national identity, which vexes Lithuanian society in exile as a whole, has also affected literature. Furthermore, Lithuanian writers in the West, realizing the standardization to which life in Lithuania has been subjected, attempt to fill the resulting gap and to raise problems that cannot be discussed in Lithuania. Patriotic poetry was born in this way, for example. Such writers, being vitally interested in the problem of denationalization, will at times interpolate didactic passages about the pressing questions. Others, retaining in all their vividness the experiences of the Second World War, attempt to describe it, its horrors and the problems that it raised.

For the sake of convenience, the literature of exile will be divided into the three categories of prose, poetry and drama, and these will be dis-

cussed separately. Principal attention will be focused upon those writers who began their careers in exile, rather than upon the older writers.

PROSE

It is a truism in speaking of Lithuanian prose that it has not reached the level of Lithuanian poetry. Possibly the national talent that showed itself most abundantly in folk songs has much to do with this. Some mention must be made of the prose writers who began their work in Lithuania. What are their main directions, and how does the situation of exile show itself in their work?

In many cases exile has failed to leave a mark, and the writers continue to work in their old manner. The most prominent example among these authors is A. Vaičiulaitis. He is a sophisticated writer, a subtle esthete and a good stylist, and the form of his works is impeccable. He does not deal with profound problems but rather describes, in masterly fashion, minute events, the details of life, the insignificant episodes. The war years have had no influence; it is as if they had never been. It is not what he says but how he says it that is important. It is not surprising, then, that the works of his exile make for pleasant reading. His works remain among the classics of Lithuanian literature. Liudas Dovydėnas is another writer who has not changed; he continues to portray Lithuanian village life, which he knows intimately. He, too, does not deal with pressing problems. Jurgis Jankus might also be assigned to this group. It is true that he does at times touch upon the horrors of war or upon problems of the moment, as, for example, in *Naktis ant morų* (A Night Upon the Litters; "moral," which has no exact English equivalent, signifies a litter for carrying the dead in funeral services), but such attempts are weaker than the mere portrayal of life. His *Velnio bala* (The Devil's Bog) is an intriguing tale with certain criminal motifs. The author depicts a murder in the bog and the disquieting rumors that the murderer spreads, to the effect that a devil dwells there. To the simple

JULIUS KAUPAS, medical doctor, is one of the younger Lithuanian writers and critics. He graduated from the University of Vytautas the Great in Kaunas, Lithuania, and received his doctorate at University of Tuebingen, Germany. Also he has studied art, literature and philosophy.

villagers, it seems that the devil himself must have taken the missing man. Thus superstitions and the fantastic are introduced into the tale. Jankus is a master of plot, and the reader's attention is held throughout. For these reasons *Velnio bala* is one of the best works to appear in exile. As we have seen, the depiction of prewar life has produced credible results.

The older writers have been less successful in their attempts to deal with problems of the moment. *Kryžiai* (Crosses), by Vincas Ramonas, is probably the best of the efforts. The form is carefully developed and the characters are alive and interesting. *Kryžiai* presents Ramonas' views of life in Soviet Lithuania. He describes the tragedy of the left-oriented Kreivėnas, a tragedy that stems from Kreivėnas' gradual disillusionment with the new order. At first he sympathizes with the new system, but gradually his hopes fade and finally he is nailed to a tree by Communists. *Pra-garo prošvaitės* (The Flashes of Hell), by V. Alantas, depicts the cruelties of war and the Nazi persecutions of Lithuanians and propagates the idea of a return to the ancient pagan religion. According to Alantas, Christianity has failed to bridle the beast in man and is therefore bankrupt. Only by a return to paganism can the Lithuanian nation survive the current storms. He introduces idyllic visions of ancient Lithuania, and warriors of that day are made to appear and discuss current problems with the hero. Nelė Mazalaitė, in *Negestis*, advises Lithuanian women not to marry non-Lithuanians, asserting that such families are unstable. The two last-mentioned works are didactic, thesis novels, the characters serving only to demonstrate the authors' viewpoints. It must be concluded that of the older Lithuanian writers, only Ramonas has portrayed war and its consequent problems successfully.

A whole series of previously unknown writers have established themselves in exile. Some, such as M. Katiliškis and P. Andriūsis, continue the old tradition by portraying the village life they knew in their childhood. Others, such as Landsbergis, Škėma and Pukelevičiūtė, are experimenting with modern styles, in particular the so-called "stream of consciousness," while still others — Jurkus and Grincevičius — are interested in legends and tales.

Užuvėja (Refuge), by M. Katiliškis, is one of the best collections of short stories to appear in exile. Katiliškis concentrates his attention on the traditions and customs of his land. He describes, accurately and in detail, the brewing of beer, harvest festivals, love for the land and neighborly cooperation. His characters are children of nature — rough, unpolished and externally coarse, while in essence, internally, they are emotional and easily hurt. They are in perfect harmony with their surroundings, as if they themselves were part of nature, but throughout they remain artistically true. Their language is vivid and filled with folk expressions. *Užuvėja* consists of 12 stories; they

take place at different seasons, thus giving us a complete description of the rural year. The story *Kaitra* (The Heat) belongs among the masterpieces of literature in exile. Here Katiliškis depicts an elderly couple who have given shelter to an abandoned child and become attached to it. The two go almost as far as marrying in order to give the child a normal family life. However, after several years the real parents appear, and after many explanations the child is returned to them. The characters are unusually alive, and the short story displays a real faith in life. With this work Katiliškis demonstrates that a literature developing in the conditions of exile and in a society faced with grave national crises need not be satisfied with merely encouraging its readers to maintain their nationality or with preaching patriotic sermons. The Lithuanian reader of *Užuvėja* will quite naturally learn to love Lithuanian village life and to cherish its values, and this without the aid of patriotic appeals. In this sense a work of art is much more effective than sermonizing.

Pulgis Andriūsis, who up to the appearance of *Anoj pusėj ežero* (On the Other Side of the Lake) was known to the public primarily as a humorist, gained a strong position with this work. It is a lyrical and sunny description of the lakes in one part of Lithuania and of the people who live around them. The pieces that make up the book cannot really be called short stories, for there is very little action in them. Andriūsis calls them lyrical tales. Only one of them, *Neįleido* (Refused Admission), can pretend to be work of traditional finish. The author depicts with great warmth and optimism the life and death of a childish old villager who, though he can hardly move, hobbles around his house scolding the sparrows and gophers as if they were human and could understand his words. Finally he dies, of natural causes and without the help of doctors. And in heaven he speaks of his death in exactly the same way he speaks of the damage done by the gophers. The other pieces resemble beautiful stage settings, when the curtain has risen but before the action begins. Nevertheless, Andriūsis' "landscapes" are so clear and rich that the book may be read several times, and each time with fresh pleasure. At times his "landscapes" express his optimistic view of life, as in this passage from *Penkių beržų kronika* (The Chronicle of Five Birches): "The bells in five parishes ring, roosters crow at noon, a thin silver fountain of smoke rises from the chimney, wild geese honk overhead, the bells of the priest bearing the sacrament jingle, the planks of a wooden bridge like mild thunder resound..." *Su-diev Kvietkeli* (Goodby, My Flower) and *Tipelis* (A Character) are in the same vein, though they fail to reach the lyrical heights of the fragment just quoted.

Another writer who follows the tradition of portraying rural life is Alė Rūta. In the novel

Trumpa diena (A Short Day), the authoress has the characters speak in their native dialects in order to achieve a more exact representation.

But while some Lithuanian writers describe Lithuanian village life, others, influenced by modern Western literature, employ the stream-of-consciousness technique. This technique rejects a logical and consequential plot development and intermixes events that occur at different times. Old memories and past experiences of the characters are interspersed throughout the work, and thus the action oscillates between the present and the past.

A. Landsbergis employs this method in **Kellionė (The Journey)**. While describing the war, he frequently wanders into his hero's childhood in an attempt to elucidate his past. The author succeeds in describing the life of the displaced persons in Germany up to the end of the war. He portrays a youth, torn from the shelter of his family, who meets life and attempts to find his own individual way. His journey is not only a flight from Lithuania to Germany but also a spiritual leap from childhood to independent young manhood. The hero has to associate not only with his countrymen but also with Germans, Ukrainians and Italians, all possessing different outlooks on life, and he matures by evaluating their various philosophies and on this basis constructing his own views.

In **Aštuoni lapai (Eight Leaves)**, B. Pūkelevičiūtė treats a comparable subject, although in this case the protagonist is a girl. The description of war scenes in Danzig is somewhat static, but the author excels in recreating childhood memories, games, adventures. With the collapse of Germany the heroine finds herself in a perilous position; she recalls the collection of glass she had in her childhood, how she wore her mother's dresses, how she used to gaze at the neighbor's garden through a crack in the fence. Life in Kaunas is described as seen through the eyes of a little girl—pictures of a children's room, ice cream vendors, a steamboat journey on the Nemunas, the longest Lithuanian river, and other simple childhood recollections. These many and varied childhood memories give the work a mosaiclike effect.

A. Škėma uses a still freer and less logical method in his collection **Sventoji Inga (Saint Inga)**. His prose at times becomes a dream, a nightmare, a handful of impressions. His style is daringly and interestingly experimental.

These younger writers surpass the older ones, with the exception of Ramonas, in describing the war. It must be supposed that age is an important factor here, and it seems safe to assume the experiences of youth lend themselves much more easily to literary expression.

The third direction Lithuanian prose takes is toward tales and legends. When the events of life become too tragic, too repugnant to logic, too meaningless, man turns for relief to the creation of legends. Here the evil are always punished and

the good are always rewarded. The problems of life become light and comprehensible. The writer of legends ignores reality, and his work has an ideal-spiritual meaning. During the tragic war years these writers began to search for truth and meaning without reference to a painful reality. V. Krėvė, one of the classics of Lithuanian literature, represents this tendency in his **Rytų pasakos (Tales of the Orient)**. His large and unfinished biblical work **Danguis ir žemės sūnūs (Sons of Heaven and Earth)** is another example of this type. A younger writer who has had recourse to legends is N. Mazalaitė, who has published several books of this genre; they are somewhat sentimental, but are written in a charming and sometimes childishly naive style. Of the new writers, Č. Grincevičius and P. Jurkus tend to this genre. The author of this article also attempts to follow in this path.

POETRY

The most important of the older Lithuanian poets in exile are J. Aistis and B. Brazdžionis.

Aistis represents the sensitive and subtle tendency in poetry. His poems are filled with longing. He is sad and fragile, and extremely subjective. He frequently touches upon tragic love, sadness, the destruction of illusions. In one poem he describes a caravan carrying a princess through a desert. The princess—that symbol of happy expectations and idealism—dies on the way, and only night and the desert remain. A comparable mood is induced by **Ratelis (The Small Circle)**, in which colorfully dressed children dance in a circle while dark clouds gather in the background, as if symbols of a tragic fate.

B. Brazdžionis is a poet of a completely different type. He is a prophet, and he teaches and encourages his people. When he lived in Lithuania he was primarily interested in religious ideas, but in exile he has turned to patriotism. He does not write for the individual reader but appeals to a wide audience, to society as a whole, to the masses. He attempts to lead, and his poetry fulfills a prophetic mission. It is at its best when it is read aloud, and on occasions that call for public recitation his works are the first to be chosen. His poetry, therefore, possesses a social rather than a purely esthetic character.

Both these poets wield great influence among the younger Lithuanian poets; in the case of Brazdžionis and his influence, the very interesting problem of patriotic poetry is posed. Brazdžionis himself is a talented poet, and his work remains artistically valuable even though it does at times tend to become somewhat pompous. This ceases to be true of less-talented poets, who, in the face of repeated encouragements to persevere in their nationality, to preserve their national traditions and their traditional morality, create works of inferior literary quality. The result of this social pressure in prose is the before-mentioned moral-

izing; in poetry, manifests itself in an overemphasized patriotism. Even lay people are sometimes led to attempt to describe in verse the beauties of Lithuania and the sorrows and emptiness of exile, at the same time pledging perseverance and an ultimate return to a liberated homeland. Such works may be accepted as solemn and public pledges, even though they possess little literary value.

In speaking of the younger Lithuanian poets, we note that they can be divided into three groups: philosophical (Mačernis, Nyka-Niliūnas, Nagys, Šlaitas); traditional, comparable to the traditionalists in prose (Bradūnas, Mekas); and esthetic (Radauskas, Blekaitis).

Philosophical poetry is more interested in actual problems than in pure beauty. The boundaries between philosophy and poetry are at present rather ill-defined, and such poets as Rilke, T. S. Elliot and Oscar Milosh have their own philosophical systems, which are communicated in their poetry. The term "philosophical poetry" itself was introduced into Lithuanian literary terminology by Dr. J. Girnias. In the early years of this decade, a group of poetical programists published a joint collection of poetry entitled *Zemė* (Earth). Dr. Girnias, a young Lithuanian philosopher, contributed an introduction to this work in which he explained the aims of these young poets and introduced the term. Most of the poets who were mentioned above as belonging to this category were members of this group, although among them only A. Nyka-Niliūnas can really be termed a philosopher. The other participants do raise problems, and ideas play an important role in their work, but they cannot pretend to real philosophizing. Of the older poets, J. Aistis has written poetry of this type, in which ideas predominate, as we have seen in the two poems mentioned. A still better example among the older poets would be V. Mykolaitis-Putinas, whose poem *Užgeso žiburiai* (Extinguished Lights) exemplifies the impermanence of life—for in life the lights are always extinguished before the last cup has been drained and the last song sung.

As we have said, only Nyka-Niliūnas can be considered a true philosopher. He advances an interesting idea: that the internal-spiritual sphere of man is not part of nature and is hence indestructible. What we have experienced, the things we have seen and valued, our dreams and thoughts become spiritual, independent of natural laws and realities, and cannot be destroyed by death. All the things of the earth wait for man, as it were, for only by becoming part of the human spiritual world can they become permanent and indestructible. Nyka-Niliūnas therefore personifies nature. To him spring and the wind are not mere natural phenomena but are almost real people. Even though he has realized the permanence of the spiritual world, he nevertheless becomes even more

closely attached to this earth, for the passing world is our only arena of action and only here can we defend our ideals and truth. This is the reason for his passionate love of the earth—that only here can we become immortal. He affirms that each man must himself find his way and his truth. According to Nyka-Niliūnas, truth cannot be imposed from outside, regardless of the magnitude and importance of that truth. It must be experienced and accepted by the individual himself. It is not enough to acknowledge it; one must live it.

H. Nagys might be referred to as the poet of youth. To him the earth and life appear as something dark, inhospitable, common. He searches for an ideal and cannot find one. His man feels himself a stranger on this dreary earth and longs for a different world. Therefore one finds in his poetry such symbols as the beacon that longs to leave the muddy shore and sail the ocean with flying flags, or the birch that is unhappy between dusty city walls and yearns for the sunny fields. In spite of all this, Nagys is not a pessimist. He always encourages struggle, the striving for the desired ideal, and cautions against surrendering to the common reality. Perhaps this is the reason he is so well liked by Lithuanian young people. Even though the world is dark, life must be lived with the flags flying. In this sense Nagys might be called a hero-worshipper. Heroes often figure in his poetry, heroes who do not surrender to the common reality and thus differ from the masses. Prophets, poets, creators of illusions are such figures. The words in the mouths of his prophets are inconsequential; he has no desire to disseminate a definite content. He describes how the prophet's white hair contrasts with the dark clouds, how the people listen to his words and ponder them with amazement. Nagys is advocating an attitude, rather than a theory of life's meaning—an attitude with which life must be encountered. His poetry is more like a march than a philosophy.

V. Mačernis is a similar poet. Although he died in Lithuania near the end of the Second World War as the result of a stray bullet, many of his poems first made their appearance abroad after the war. Mačernis is calm, objective and impervious to wounds. In his poetry he challenges life to be as cruel and unjust as it wishes so long as it is grand. This note is similar to what we have seen in Nagys. But Mačernis lacks the bleakness of Nagys. He is always cheerful; even the rhythm of his poetry is calm and fluent. He accepts life for what it is and does not war against it. In his poetic cycle *Vizijos* (Visions), he speaks of a mysterious "royal flower." Whoever finds this flower becomes immortal; his words become important to all who hear him. To him who finds it, it is as if the whole earth has become a blooming garden. What kind of flower is this "royal flower"? It grows, of course, not in gardens or forests but

in the human spirit. To find it means to find oneself, to experience man's divinity and to possess man's ability to create. This is a formidable task, but in Mačernis' poetry it is made to seem familiar and easily performed. Since Mačernis emphasizes the individual and the unique value of man, it is easily understandable that his poetry is unacceptable to Soviet Lithuania and lives only in exile. Although he is not one of the programists, he is spiritually akin to them and they place a high value on his work.

V. Šlaitas can also be included in this group of philosophical poets. He is a religious poet. His poetry is filled with a feeling of guilt and with attempts to atone for it. He condemns himself with great emotion and experiences deeply not only his own weaknesses but also those of every other person.

The second group of young poets describe rural life and can be compared to Katiliškis and Andriūšis among the prose writers. The best examples are K. Bradūnas and J. Mekas. Both deal with the same subject matter, but they approach it differently. Bradūnas is primitive, almost pagan, and is completely wedded to the soil. Mekas, on the other hand, is intellectual and cultivated. He regards the earth with loving eyes, but from a different viewpoint, a civilizational one.

When we read Bradūnas it is as though we were reading something written by a farmer who has stopped plowing for a moment. To him the farmer is a mystical priest who fulfills sacred functions. One perceives in him that love of the soil that was felt by ancient Lithuanians. Nowhere does he encourage a return to paganism, as Alantas does, but he tangibly reproduces the feeling the pagan Lithuanians experienced in nature. The modern farmer, civilized and educated, does not experience that earth mysticism, that vital principle of the soil, which gives life to all. And when Bradūnas describes a farmer, he appears to be describing not a present-day farmer but rather an ancient peasant, one of those who originated Lithuanian folk songs and tales. It is therefore understandable that his poems often resemble Lithuanian folk songs in form, since he shares his sources of inspiration with the authors of these songs. At times Bradūnas also attempts to philosophize, to discuss current problems, but these attempts do not have the merit of his songs about a clump of soil, about the village cemetery, about the traces of his ancestors he has found while out in the fields.

If Bradūnas is a man of the villages, J. Mekas is a city-dweller who nevertheless knows these villages and loves them. However, he does not describe farm life directly but regards it from a certain perspective. His farms are seen within an esthetic framework. The first edition of *Semeniškių idilės* (*The Idyls of Semenishkis*), which contains his finest poems, appeared in Germany. The second edition was published in the United States

and contained many new poems. His poems consist merely of village "landscapes," and he avoids any idea content. He attempts to describe each significant moment of the farm year, be it the first snow or the harvest. His poems bear a close resemblance to Andriūšis' lyrical tales in this, for in them neither thought nor action is important. Perhaps only one of his poems can be said to bear an idea content: *Senas yra lietaus šnerėjimas medžių šakose* (*Ancient Is the Swish of the Rain in the Trees*). We find primarily in this poem such images as the digging of gravel and the carrying of logs, but the poet also muses about time and comes to the conclusion that past generations lived the same life we live now and that future ones will continue to do the same.

The third, more purely esthetic, direction in Lithuanian poetry is represented by H. Radauskas and J. Blekaitis. Every poem, of course, must be esthetic in some degree if it is to be considered art at all. But estheticism as a tendency in art goes further than this: The esthete holds that beauty is the supreme value, and that all else is subordinate to it. To an esthete the important elements of a poem are its rhythm, the aptness of its metaphor, its delicacy. Human problems are of little concern to him. He exists like a Greek god on Mount Olympus, without regard for the problems of this world. Radauskas himself admits this: In one of his poems he disclaims any desire to be a prophet and to lead his people, and says that he wishes only to write of what he finds beautiful.

This poem can no doubt be considered an answer to Brazdžionis' poem *Šaukiu aš tautą GPU užguitą* (*I Call to a Nation Oppressed by the GPU*). To Radauskas such problems are of little importance. What is important is pure beauty, a beautiful landscape where a yellow beam is lost among the trees, where a birch raises its green umbrella in the rain. These are delicate, esthetic pictures that lack an idea content, thus differing radically from the philosophical poetry of Nyka-Niliūnas and Nagys.

J. Blekaitis is another poet of this type, but his poetry is more complex and less easily comprehended.

DRAMA

One of the most characteristic aspects of Lithuanian drama in exile is the search by the younger writers for new forms of expression. The influence of modern drama is very noticeable. Pirandello's *Six Characters in Search of an Author* presented a new approach to writing for the stage. The barrier between actors and audience disappears; actors enter the stage from the auditorium; commentators are introduced in the audience who comment on the action on the stage; the same action is repeated with variations.

The older Lithuanian dramatists have remained unaffected by these influences, but the

younger ones A. Škėma and K. Ostrauskas have incorporated many of the innovations in their plays. The conditions of exile present grave problems in achieving stage presentations. According to directors and producers, it is not feasible to present any play more than twice, even in cities with large Lithuanian colonies, since the potential audience will be exhausted by the third night. So all the effort that is put into a play is quickly dissipated, whereas in Lithuania itself the same play would enjoy an extended run. The tendencies of the older dramatists are well illustrated by A. Rūkas and V. Alantas. *Bubulis ir Dundulis*, by A. Rūkas, portrays the idyllic life of a Lithuanian village. V. Alantas' *Samokslas prieš savuosius* (A Plot Against Our Own) is a didactic play with the same moral as Mazalaitė's novel *Negestis*: to marry a non-Lithuanian woman is equivalent to betraying the nation.

A. Škėma is himself an actor, and he is well acquainted with the stage and with the tricks of the profession. In this sense he is a professional, and from the viewpoint of staging his works are almost irreproachable. His plays are primarily concerned with current problems. His most important plot sources are the war years and the conflicts between Communists and underground fighters. The influence of such dramatists as Thornton Wilder and Jean-Paul Sartre can sometimes be detected.

In the play *Živilė*, Škėma develops a motif new to Lithuanian drama. He has chosen three characters; there are two men, one of whom symbolizes good and the idea of patriotism while the second represents evil and betrayal, and a woman who is loved by both. The conflict between the three is shown in three variations, three fateful moments in Lithuanian history. Two take place in times of revolt and the third in the period of Communist occupation. The same conflict repeats itself three times in different periods. It is as if Škėma is presenting the idea that such conflicts are inevitable and eternal and must be expected in the future as well. The central theme resembles the theme of Thornton Wilder's *The Skin of Our Teeth*. The play is a novelty for the Lithuanian stage, however. Škėma's most recent play, *Pabudimas* (The Awakening), presents a similar problem. The characters are Pijus, a Soviet secret police interrogator; Kazys, a member of the underground; and Kazys' wife, Elena, who in the past had been loved by Pijus. At times Škėma attempts in his plays, as in some of his fiction, to scandalize and shock the more snobbish readers, who are used to works filled with moralizing.

Kanarėlė (The Canary), by K. Ostrauskas, represents a different view of life. Ostrauskas has little of Škėma's interest in actual problems and prefers to deal with ideas. His drama is symbolic and idealistic. His heroes are beggars in an unnamed town; their poverty, however, is not so

much material as moral. The conflict begins when the blind beggar Juozapas brings home a stolen canary, hoping that with the bird he can now be truly happy. The bird thus becomes a symbol for happiness. His jealous friends do not want him to enjoy this happiness, and they decide to play a mean trick: In the night they will substitute a sparrow for the canary. In the morning Juozapas wakes up deaf, for if he cannot hear the canary he would rather hear nothing. The friends feel guilty about Juozapas' deafness, and they leave, while Juozapas—unaware because of his blindness that the "canary" is only a sparrow—decides to return the bird to the place from which he had stolen it. The play portrays man's suffering, his hopes of achieving happiness and the destruction of these illusory expectations. It is an idealistic and sensitively written play.

Concluding Comments

What conclusions can we draw from the picture we have presented? We have seen that Lithuanian writers in exile enjoy complete freedom to experiment with various methods and subjects. Some are intimately bound to the Lithuanian soil and present the country's farm life, in prose or in poetry. And this tendency has yielded valuable results. The presentation of current problems, on the other hand, has been successful only in the drama and has tended to stultify fiction and poetry. It can be assumed that the writers' overly intense interest in these problems has affected their objectivity and given their works a propaganda character. However, the flight from reality has yielded better results in esthetic and formalistic poetry and in prose elegs.

Modern influences upon Lithuanian literature have resulted in interesting and significant works. In this category we must mention philosophical poetry and the plays and fiction of young authors.

The problem of literary scholarship remains extremely grave in exile. One cause of this is that the historical sources are inaccessible at the present time. Very few theoretical studies of literature or individual authors have appeared.

Criticism finds itself in a happier situation. It is true that there has been a popular opinion that few demands should be placed upon authors writing under the handicap of exile, and that every new work should be favorably received. But there is an opposing view, primarily represented by the group that surrounds "Literatūros Lankai" ("The Pages of Literature"), which holds that the demands of art retain their validity in exile, and that books written in exile should be evaluated purely on their artistic merit. Among the literary magazines can be mentioned "Aldai" (Echoes), a conservative and traditional publication that represents the Christian viewpoint, as well as "Literatūros Lankai," which is an intellectual publication that ceaselessly searches for the new.

TWO FLIERS:

DARIUS and GIRENAS

COMMEMORATING THE 25th ANNIVERSARY
OF THE TRAGIC FLIGHT OF "LITUANICA"



Following Lindbergh's famed solo flight across the Atlantic Ocean in 1927, the Atlantic became an inviting challenge to daring pilots, and since that time a number of them have attempted to fly it in small aircraft. It seems that the year 1933 — before the advent of modern aircraft — was relatively rich in transatlantic flights, among which was one by the two Lithuanian pilots Steponas Darius and Stasys Girėnas. Their flight, however, ended tragically; they succeeded in crossing the Atlantic, but early in the morning on July 17, 1933, their plane, "Lituania," crashed in the Soldin Forest in eastern Germany (now western Poland), several hundred miles from their destination, and both pilots were killed. As if to symbolize their determination, their bodies were flown to Kaunas, which had been their destination, and there they were given a state funeral. It was fitting that they should be honored as national

heroes, for as "The New York Times" noted in reporting their deaths, they had undertaken their flight in an effort to add Lithuania's name to the roster of aviation pioneers.

Both men were American citizens, but both had been born in Lithuania, and in the same year — 1896. In 1910, Stasys Girėnas together with his brother, left Lithuania and settled with relatives in Chicago. Here he soon showed a mechanical aptitude; he worked in a printing shop, and in his spare time he tinkered with his own motorcycle. When the United States entered the First World War, Girėnas volunteered and was assigned to a flying school in Dallas, Texas. Here he worked as an aviation mechanic for the duration of the war. By the time he was demobilized he had acquired a thirst for flying and for flying machines, and in 1924 he and a Swedish friend of his bought an airplane. He developed a love for stunt flying while he was still a student pilot; in

1925 he and his partner suffered a near-fatal accident while practicing near Chicago. Two years later he made his first solo flight, and in 1930 he received his transport pilot's license. He bought a succession of airplanes, which he used for stunt flying and for transporting passengers. As for the former, he performed various figures and quickly learned to cut his engine at an altitude of 1,000 feet and land in a designated area with a dead motor. He won a prize from his American League post in Chicago for this stunt. As a passenger pilot, Girėnas carried several thousand people without an accident. He also did considerable work as a flying instructor. The longest flight he made during this period was around 1,000 miles.

Steponas Darius came to the United States in December, 1907; he settled temporarily in New Jersey, and in 1909 moved to Chicago. After graduating from a technical high school he

attended Lane Junior College, where he majored in engineering. He was noted as an athlete, distinguishing himself in baseball, football and basketball. In 1917 he volunteered for the army and was assigned to a field artillery battery. He went to Europe with the American Expeditionary Forces and participated actively on the Luneville, Bacarat, Esperance, Champagne-Marne and Meuse-Argonne fronts. Darius was wounded on the Champagne-Marne front, and he received several citations for bravery. After he was demobilized from the American army he returned to Lithuania with a group of Lithuanian-American volunteers and joined the armed forces of that country. Here he attended an officers' school and a school for aviators, and in 1923 he became a military pilot. In that same year Darius participated in the action at Klaipėda when that region passed from French into Lithuanian hands and became an autonomous area within the Lithuanian state. He was also active in sports; besides organizing sport clubs, he was one of the initiators of and for a time headed the Lithuanian Association of Physical Culture. He was also the author of several pamphlets on basketball and baseball. In 1927 he was granted a one year's leave and returned to the United States, and in 1928, at his own request, he was placed in the aviation reserve.

Darius' leave began on May 4, 1927, and he was in Paris on the 21st of that month when Lindbergh landed his "Spirit of St. Louis" there. It was probably here that Darius first conceived the idea of crossing the Atlantic from the United States to Kaunas. When he reached the United States he acquired his own plane and made many flights around the country. One of his most interesting experiences as an aviator was his work as pilot of an orchestra. This orchestra had been founded by H. MacDonald, of New York, and it traveled by air in

filling its engagements. Darius was hired as one of its pilots immediately after his return to the United States. In the same year he was one of the participants in a transcontinental air race; he piloted "Miss South Bend," an entry of the South Bend, Indiana, "Tribune" and the Chicago Flying Service. The race started in New York, and Captain Darius (he had achieved the rank of captain in the Lithuanian military aviation service) reached Chicago but was forced to withdraw there because of engine failure.

Darius and Girėnas met in 1927, and almost immediately they began thinking about a nonstop flight from the United States to Kaunas. This was the period of aviation heroes and of epoch-marking flights. The Americans Lindbergh and Byrd, the Italian De Bernardi, the Germans Koehl and Huenefeld and the Frenchmen Coste and Bellonte were exploring new air routes and laying the foundations for a future worldwide air service. All the other countries, too, were developing their aviation. Lithuania acquired its first airplane for military use in 1919, as war booty from the Bolsheviks; it bought eight more planes in Germany that same year, and in 1923 it opened its first school for military pilots. But civil aviation was completely ignored. Some stimulus was necessary that would arouse public interest in air travel and lead the young country to concentrate more of its resources on the development of aviation. This had been one of Darius' chief interests while he was in Lithuania, and he often discussed the idea of flying clubs with his fellow pilots as a means of stimulating broad public participation in aviation. For while pilots of other nations were making headlines through their daring and important flights, Lithuanian pilots were contributing almost nothing.

Thus was born the idea of flying this distance of some

4,000 miles in the interests of Lithuanian aviation. Both Darius and Girėnas were highly qualified for such an undertaking by virtue of their long experience with aircraft. On July 18, 1932, the two men bought a plane — a Bellanca J-6 300 Model C H — and began preparing for the trip. Darius, who had had experience with this type of plane, was convinced that it would be adequate for the ocean crossing if certain modifications were made. New gas and oil tanks had to be added, the wings had to be lengthened and certain instruments were required; also, a new motor was necessary. The plane was entrusted to the workshops of E. M. Laird, in Chicago, for these changes. The two pilots appealed to the Lithuanian-American public for funds with which to carry out the undertaking: they made frequent tours of Lithuanian colonies in the United States during this period, giving flying exhibitions. Girėnas would perform stunts and Darius would take passengers for rides. Finally the plane was ready. At 6 a.m. on July 15, 1933, the "Lituanica" and its two pilots took off from Floyd Bennett Field on the long journey eastward. Thirty-seven hours and 11 minutes later, the "Lituanica" crashed in eastern Germany, while some 25,000 people were awaiting the plane's arrival at Kaunas Airport.

The cause of the accident was never determined. The plane had been seen wandering at a low altitude in the general area of the crash the night before. The treetops had been cut off for several hundred feet in front of the crash spot. The pilots must have been flying at a low altitude either because they were looking for a landing place or because of instrument failure. As it is, the flight remains a marvel of navigation. The plane's log shows that it remained on course during almost the whole of the trip, and this without a radio — the

CONGRESS OF LITHUANIAN-AMERICANS

Although Lithuanian immigrants have in general adjusted themselves quite well to the New World, their contacts with their native land—or the land of their ancestors—have always been rather close. It was therefore quite natural for the Lithuanian-Americans to be seriously concerned when, on June 15, 1940, the Communists occupied Lithuania. The people of Lithuanian descent or extraction immediately united their efforts to defend the freedom and the rights of the Lithuanian nation. A natural outcome of these joint efforts was the formation of the Lithuanian American Council,

weight problem had forced them to make the flight without one.

Funeral services were held in Kaunas Cathedral; 60,000 people attended, and Archbishop Skvireckas officiated. A day of national mourning was declared, and President Smetona of Lithuania and other high government officials published statements lauding the heroism of the flight. It is estimated that some 300 streets in Lithuania were named for the pilots Steponas Darius and Stasys Girėnas.

In the hearts of the youth of Lithuania they will forever remain national heroes; it was the young generation to whom these two pioneers dedicated their transatlantic flight, and their testament has become a source of inspiration. The lack of selfishness, which characterized these two pilots, is exemplary. Whereas most other pilots in those early days of transatlantic aviation were attracted by various financial or other profitable gains, the attempt of Darius and Girėnas can be considered as an idealistic mission, and today, 25 years later, the admiration for these two pilots has not diminished.

K. Skrupskelis

and August 10, 1940, is considered the birthday of this organization.

The Council consists of representatives of four major ideological Lithuanian-American groups as well as delegates of the two largest fraternal associations. The Council has branches in many cities throughout the United States and has the support of practically all patriotic Lithuanian-Americans.

The Council seeks to furnish the American people and the free world in general with true information about Lithuania and about the Communists and their methods. One of the major aims of the movement is to see Lithuania restored as an independent republic with her proper boundaries. The Council has been very active in its efforts to achieve this purpose. Many statements and memoranda have been submitted to the President of the United States and to the Department of State. The Council's executive officers have frequently visited various offices in Washington, and delegations from the Council have been received by all three Presidents of the United States who have occupied this high office since the Council was founded.

One of the Council's chief achievements has been to bring about the creation of a Congressional committee to investigate the facts and circumstances pertaining to the seizure and forced incorporation of the Baltic states into the Soviet Union.

National conventions sponsored by the Council have been organized to demonstrate the united desire of the overwhelming majority of Lithuanian-Americans to see the land of their ancestors a free country once more; these conventions have proved to be one of the best methods of expressing this aim to the American people. The fifth such gathering was

held on June 27-28 in Boston, Mass.

The Congress was attended by 396 official delegates and by many guests and observers. During the proceedings reports were read by members of the Executive Board setting forth the achievements and also the problems and difficulties that exist. The discussions that followed these reports once again made it clear that Lithuanian-Americans have not diminished their efforts and aspirations with respect to Lithuania. Suggestions were made toward an even more successful course of action for the Council. Elections of members of the Council were held, and the members in turn elected the Executive Board. Mr. L. Šimutis, editor-in-chief of the Lithuanian daily newspaper *Draugas*, was again entrusted with the presidency; Dr. P. Griškaitis, editor-in-chief of the daily newspaper *Naujienos*, continued as Executive Secretary; Mr. E. Bartkus, a successful engineer, was elected Vice-President; and Mr. M. Vaidyla was re-elected Treasurer.

Senator John Kennedy presented the principal address at the Congress, and Foster Furcolo, Governor of Massachusetts, also attended. Greetings were received from the White House and the State Department, and from 27 Senators, many Representatives and other political dignitaries. Practically all the greetings included an expression of hope that Lithuania may soon be free again.

After two days of reports, discussion and exchanges of ideas and opinions, the Congress adjourned, and all the participants returned to their homes convinced that their efforts to achieve their basic aim—freedom for Lithuania—must be even further intensified, but they also felt reassured that these efforts and the sacrifices they entail will some day be amply rewarded. Let us hope that this day will come soon.

S. Rimkaitis

NATIONAL JAMBOREE

When in 1918 Lithuania regained her independence, one of the first youth organizations to be founded was the scout movement. Both, boy scouts and girl guides, became active during that same year and have since grown considerably. To commemorate this important date, Lithuanian scouts organize national jamborees every ten years. The first two were held in Lithuania, but since in 1948 the Communist forces were rulers of the land, Lithuanian boy scouts and girl guides gathered in Western Germany to continue the tradition of these jamborees.

Another ten years have once again gone by, and this time the fourth national jamboree took place in the Highland Recreation Area near Detroit, Michigan, where in the latter part of August more than one thousand Lithuanian youngsters enjoyed the pleasures of outdoor camping for a period of two weeks.

The program of the camp was carried out according to well established traditions of Lithuanian scouts. Some of them, such as forest games analogous to true events of Lithuanian history, religious ceremonies, preparation of food by the campers, campfires, during which many folksongs are sung, were immensely enjoyed by those who participated in this jamboree. Play, however, did not constitute the entire atmosphere of the camp; proper discipline, obedience to one's leaders were exercised with the aim to form a better person in the growing individual.

The outward appearance of the camp was traditionally Lithuanian. Each geographical region had its subcamps; in the center of each one of these the

visitor could find a cross and a flagpole — the accepted religious and national symbols. In front of each tent a variety of symbolic ornaments, prepared by the scouts with material found in the woods, was visible. Towels, shoes, utensils and similar items were displayed in an orderly fashion in the back of each tent on racks, made by campers. All the decorative elements were competitive; performance in this respect was checked and evaluated every day.

The busy, spirited atmosphere of the camp was immediately evident. Formation and recrea-

tion were harmoniously combined to offer those participating the joys of camping without imposing too much strain upon them.

Representative units of native Americans, Ukrainians, Hungarians, Latvians, Polish and other scouts visited the camp, and joined the Lithuanian youngsters by staying for a few days. Thousands of visitors came to the camp, among them many famous Lithuanian personalities. The campers parted with the hope that the golden anniversary of their movement, in the form of the fifth national jamboree, will take place on the shores of the Baltic Sea, in the free and independent Lithuania.

R. Kėzys

LITHUANIAN SPORTS' FESTIVAL

In the shadow of the 20th anniversary of the First Lithuanian National Olympics in Kaunas, Lithuania, the 8th Annual North American Lithuanian Championships in track and field, soccer, swimming and lawn tennis were held July 4-6 in New York City.

Over 200 athletes from various Lithuanian sport clubs in the United States and Canada participated. The Games were officially opened by the Consul General of Lithuania in New York, Mr. Jonas Budrys.

The accomplishments in track and field and swimming were mostly moderate, but some youngsters showed a certain promise for the future. In the men's events Bronius Keturakis from Milwaukee, Wis., achieved an unofficial record of the United States by walking 3 kilometers in 12:47.6. This splendid performance couldn't be recognized because there was no of-

ficial timekeeper from AAU on hand.

In the lawn tennis competition Miss Veronika Ščukauskaitė, a veteran player known from Free Lithuania days, showed again her unsurpassed supremacy. Meeting only a token resistance from the younger rivals, she easily took the women's singles and had a share in winning women's and mixed doubles. Miss Ščukauskaitė also was crowned as a champion with two gold medals at the National Olympics in 1938.

The Games in New York were an event where the younger Lithuanian generation have met and formed their friendship among themselves. As such, the Games should be rated as quite important.

A 40-page program, containing present information and providing reminiscences from the National Olympics 20 years ago, was issued.

K. Čk.





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